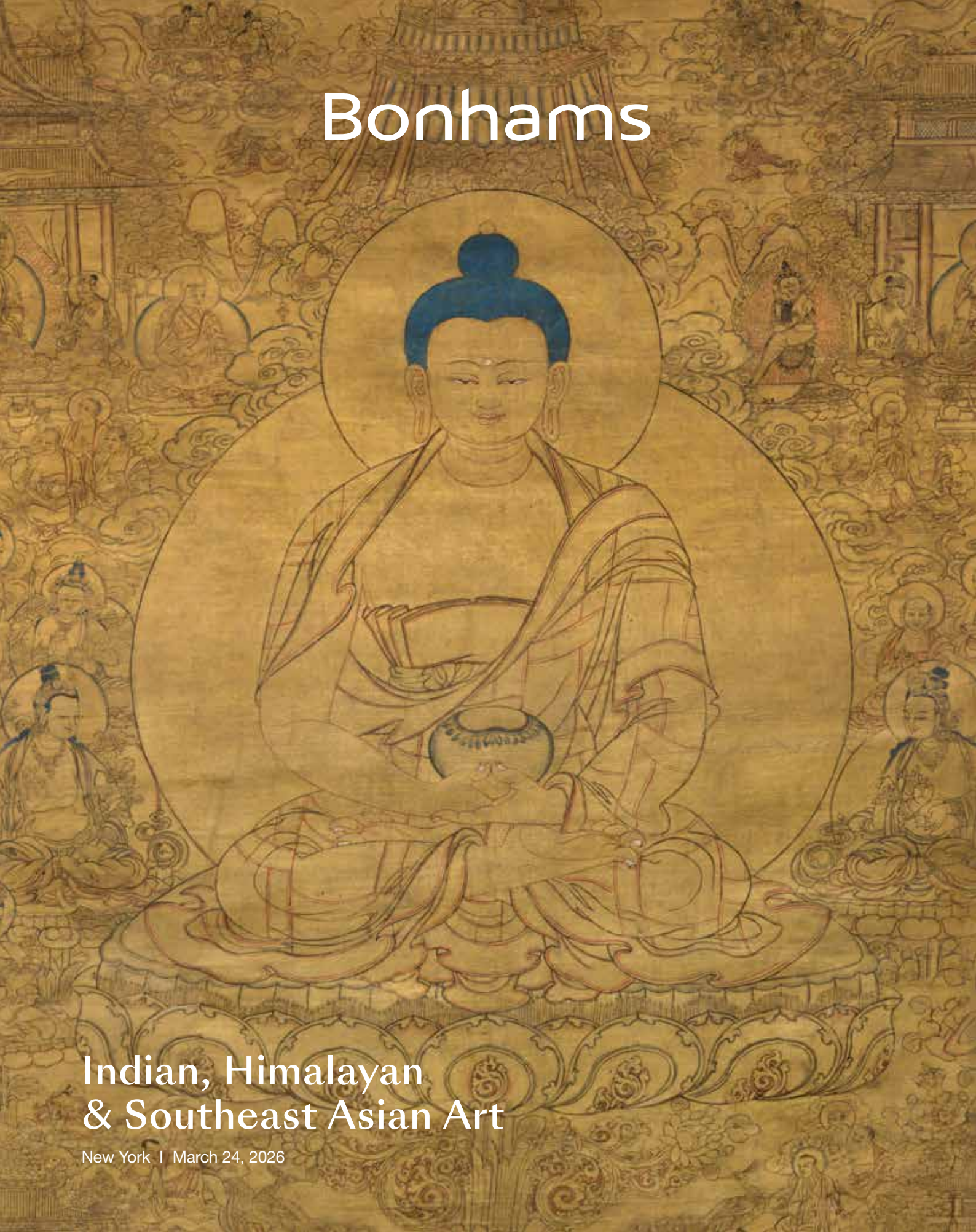




Bonhams

Indian, Himalayan & Southeast Asian Art

New York | March 24, 2026







Indian, Himalayan & Southeast Asian Art

New York | Tuesday, March 24, 2026 at 12.30 EDT

BONHAMS

111 W 57th Street
New York, NY 10019
[bonhams.com](https://www.bonhams.com)

SALE NUMBER

31656
Lots 701 - 757

ILLUSTRATIONS

Front Cover: lot 708
Inside Front Cover: lot 752
Inside Rear Cover: lot 750
Rear Cover: lot 713

PREVIEW

Wednesday, March 18, 10am-5pm
Thursday, March 19, 10am-5pm
Friday, March 20, 10am-5pm
Saturday, March 21, 10am-5pm
Sunday, March 22, 10am-5pm
Monday, March 23, 10am-5pm

INQUIRIES

**Indian, Himalayan and
Southeast Asian Art Department**
New York

Mark Rasmussen
International Director
+1 (917) 206 1688
mark.rasmussen@bonhams.com

Eugénie Perez
Sale Coordinator & Cataloguer
+1 (917) 206-1694
eugenie.perez@bonhams.com

Hong Kong

Dora Tan 譚遠卓
Head of Sale, Specialist
+852 2245 3712
dora.tan@bonhams.com

Evelyn Ng
Sale Coordinator & Cataloguer
+852 6738 3665
evelyn.ng@bonhams.com

London

Theresa McCullough
Senior Specialist
+44 207 468 5896
theresa.mccullough@bonhams.com

BIDS

Bid online/ Via our APP

Register to bid online by visiting
www.bonhams.com/31656



**Bid through the
app. Download now
for android and iOS**

Alternatively, contact our
Client Services department at:
bids.us@bonhams.com
+1 (212) 644 9001

BIDDER REGISTRATION

Verification of a valid credit card in your name may be required before you are able to place bids. If you will bid on behalf of a company, you must disclose this at the time of bidder registration. Successful bidders may be required to provide personal, or, if applicable, entity KYC documentation (including government issued ID and other information we may reasonably require). For telephone or absentee bids a completed Bidder Registration Form must be submitted in advance of the sale. The Bidder Registration Form can be found at the back of every catalogue and on our website at www.bonhams.com and should be returned by email to Client Services at bids.us@bonhams.com 24 hours ahead of the start of the sale.

SHIPPING & COLLECTION

For eligible lots, we endeavor to extend a shipping quote to buyers within 5 business days of the sale. Lots marked "W" are oversized and may be subject to off-site post-sale storage and shipping; please refer to the Oversized Lot information section in the Buyer's Guide. You may collect or ship your purchases after your payment in full has been received. If you are sending a third party to collect, we will require your advance, written authorization to release the property to your nominee. To schedule a collection, contact our Client Services department at invoices.us@bonhams.com. Pre-allocated 30-minute slots are available Monday through Friday between 9:00am and 4:30pm.

NOTICE TO BIDDERS

Please note that starting on June 28, 2025, the import into the European Union of certain property of non-EU origin may be subject to additional import requirements. If you are an EU buyer of such items, please ensure you are fully informed of the applicable EU regulatory requirements regarding import prior to bidding.



Indian, Himalayan and Southeast Asian Art

New York, London, Hong Kong



Mark Rasmussen
International Director
Indian, Himalayan & Southeast Asian Art

Theresa McCullough
Senior Specialist, London

Dora Tan
Head of Sale, Hong Kong



Eugénie Perez
Sale Coordinator & Cataloguer, New York

Evelyn Ng
Sale Coordinator & Cataloguer, Hong Kong

Asia Management & Global Representatives



Julia Hu
Hong Kong

Bobbie Hu
Taipei

Jie Wang
Shanghai

Vivian Zhang
Beijing



Blair Zhang
Beijing

Yunwen Sung
Singapore

Catherine Yaiche
Paris

Stephanie Schleining Deschanel
Zurich



Katie Kennedy
Geneva

Johann Leibbrandt
Madrid

Charlotte Roelofsen
Amsterdam

701

A COPPER AND SILVER-INLAID BRASS FIGURE OF BUDDHA

TIBET, CIRCA 14TH CENTURY

Himalayan Art Resources item no. 90355

5 3/4 in. (14.6 cm) high

\$10,000 - 15,000

西藏 約十四世紀 錯銀錯紅銅佛陀銅像

Provenance

Hollywood Galleries, Hong Kong, 2000

The Robert and Lois Baylis Collection, Connecticut

This sculpture of Shakyamuni has a particularly handsome face. Seated in *bhumisparsha mudra* upon a double-lotus base, the Buddha is shown at the moment of his enlightenment. Silver-inlaid eyes symbolize awakened perception, while his softly arched brows and composed smile convey inner tranquility. A jewel (*cintamani*) crowns his tightly coiled hair and domed *ushnisha*, and the monastic robe, finished with copper-inlaid hems, clings gently to the contours of his supple torso.

The sculpture reflects a 13th-/14th-century style related to larger examples published in von Schroeder, *Buddhist Sculptures in Tibet*, 2003, p. 1173, no. 313C and sold at Bonhams, New York, 17 September, 2014, lot 11, and Hong Kong, 3 October 2017, lot 17.



702

A THANGKA OF YAKSHA WANGDZIN

TIBET, 15TH CENTURY

Distemper and gold on cloth; recto with a Tibetan inscription in the bottom blue border, translated, "Homage to Ishvara Dhara [Wang Dzin]!", and surrounded by a red border with gold Tibetan *lhantsa* script repeating the 'ye dharma hetu' Buddhist creed; verso with several Tibetan inscriptions, comprising an "om, ah, hum" incantation behind the primary figure, "North Third" in the top left corner, denoting the paintings orientation within its original set, and a central inscription, translated, "To the conqueror Ishvara Dhara, red, one face, two arms // Holding a stick [and] mongoose, together with 700,000 [yakshas], I bow!" followed by the consecration mantra *Om supra tishta vajre svaha*.

Himalayan Art Resources item no. 2896

11 1/4 x 10 3/4 in. (28.5 x 27.2 cm)

\$15,000 - 20,000

西藏 十五世紀 藥叉神將唐卡

Provenance

Private Collection, acquired in Kathmandu, 1969

This rare thangka depicts Yaksha Wangdzin, one of the Twelve Yaksha Generals who serve as directional guardians in the Medicine Buddha mandala. Seated in *lalitasana* upon a lotus pedestal within an elaborately gilded niche, the deity's vibrant red complexion, bulging eyes, and flaming orange hair convey his formidable benevolent power. He holds a jewel-spitting mongoose in his left hand, symbolizing inexhaustible wealth, and a gilt scepter in his right, denoting his authority as guardian and commander of the yaksha retinue. Adorned with a five-leaf crown, large earrings, and multiple strands of gold jewelry, his green cloak is patterned with scrolling gilt rosettes. At the upper corners appear two peaceful bodhisattvas, white and green, crowned and jeweled, seated upon clouds. Representing aspects of the Seven Medicine Buddhas, they underscore the healing lineage presiding over the Twelve Yaksha Guardians.

The thangka is a highly refined work, distinguished by its sumptuous ornamentation and disciplined linework. Its luminous pigments and the gold *lhantsa*-script border reflect the opulent decorative vocabulary characteristic of 15th-century Central Tibetan painting. The intricate detailing, richly saturated red ground, and architectural framing further reveal a pronounced Newar influence.

This painting would have belonged to a larger set depicting the Medicine Buddha and his retinue. Other paintings from the same set are preserved in the British Museum (HAR 35619 & HAR 35620) and the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai (HAR 203928). The latter shows a very similar depiction of its yaksha general.



703

A GILT COPPER ALLOY FIGURE OF VAJRABHAIRAVA EKAVIRA

TIBET, 14TH CENTURY

Himalayan Art Resources item no. 90326

8 3/4 in. (22.2 cm) high

\$20,000 - 30,000

西藏 十四世紀 銅鑲金大威德金剛像

Provenance

Sotheby's, New York, 26 March 1998, lot 106

The Robert and Lois Baylis Collection, Connecticut

Vajrabhairava Ekavira is the solitary wrathful manifestation of Manjushri, the Bodhisattva of Wisdom, who adopts this fearsome form to subjugate Yama, the Lord of Death. Heavily cast in gilt copper alloy, the deity is shown with an exuberant buffalo head and eight additional faces, primarily wrathful and semi-wrathful, arranged in three ascending tiers surmounted by the serene face of Manjushri. An effigy of Buddha appears within the flaming hair, reinforcing the deity's enlightened origin. His robust body is adorned with turquoise and coral inlay and silver beaded armlets.

The multiple arms extend outward in rhythmic symmetry, holding ritual attributes such as the *vajra* (thunderbolt scepter), *kapala* (skull-cup), *karttika* (curved flaying knife), and *adarsa* (mirror). Together these implements symbolize the deity's mastery over death and delusion.

The richly gilded surface and softly rounded contours demonstrate a synthesis of Newar refinement with Tibetan sculptural power. A very closely related example, exhibiting a similar compact frame and turquoise settings, was sold at Sotheby's, New York, 30 November 1994, lot 83.



704

A GILT COPPER ALLOY FIGURE OF BUDDHA VAJRASANA

TIBET, 15TH/16TH CENTURY

Himalayan Art Resources item no. 8802

7 3/8 in. (18.8 cm) high

\$8,000 - 12,000

西藏 十五/十六世紀 銅鑲金金剛座佛陀像

Provenance

Phillips Auction Gallery, New York, 21 October 1997, lot 224

Private New York Collection

The Buddha Shakyamuni sits with his right hand in *bhumisparsa mudra*, the gesture signifying the moment when the earth bore witness to his enlightenment. His idealized form, distinguished by the third eye, perfect lotus posture, and raised cranial protuberance, reflects the magnitude and purity of this sacred event. At the front edge of the base rests a vajra, an emblematic reference to Bodhgaya, the site of his enlightenment in India. Often interpreted as a thunderbolt or diamond, the vajra symbolizes indestructible truth, spiritual power, and the piercing of ignorance. The slender limbs, tapered waist, and elongated proportions suggest a fluid interpretation of the Buddha's idealized body. A comparable example with similar proportions is illustrated in von Schroeder, *Indo-Tibetan Bronzes*, 1981, pp. 442–43, no. 119C.





705

A THANGKA OF SHAKYAMUNI BUDDHA

TIBET, 16TH CENTURY

Distemper and gold on cloth.

Himalayan Art Resources item no. 90325

28 3/4 x 20 3/4 in. (72.8 x 53 cm)

\$6,000 - 8,000

西藏 十六世紀 釋迦牟尼唐卡

Provenance

Cathay Antiques, Taipei, 2000

The Robert and Lois Baylis Collection, Connecticut

Buddha Shakyamuni sits in *bhumisparsha mudra* atop an elaborate, multi-tiered throne composed of embroidered textiles, lotus pedestals, and rectilinear architectural supports. His robe is rendered in broad interlaced bands of gold, draped in soft folds across the body, and framed by a scalloped aureole filled with leafy scrolls and attendant offering figures. Surrounding him, hundreds of small seated Buddhas are arranged in a precise geometric grid, each enclosed within blue, red, green mandorlas.

The disciplined modular layout, dark green ground, and ornamental throne find close parallels in a Buton Rinchendrub thangka in the Museo Nazionale d'Arte Orientale "Giuseppe Tucci", Rome (Inv. 994/827), and in a 16th-century Amitayus thangka in the Rubin Museum of Art, New York (C2002.18.1).

706

A SILK THANGKA OF CHOJE NAMSA DRAGPUGPA

TIBET, 16TH CENTURY

Distemper and gold on silk; recto with a gold Tibetan inscription identifying the primary subject; verso inscribed in gold with Tibetan 'om ah hum' incantations behind each figure and a vivifying mantra behind the central figure: *om sarva vidya svaha*.

Himalayan Art Resources item no. 90304

17 x 31 1/2 in. (17 x 79.5 cm)

\$30,000 - 50,000

西藏 十六世紀 絹本那札嘉普巴唐卡

Provenance

Navin Kumar Inc., New York, 1991

The Robert and Lois Baylis Collection, Connecticut

This rare silk thangka depicts Choje Namsa Dragpugpa (1296 - 1370), a 14th-century Sakya monk and master of the Lamdre teachings. The lama sits in meditation, hands in *dhyana mudra*, dressed in layered red and saffron monastic robes. He is seated upon an ornate throne with scrolling arm supports and patterned brocade cushions, framed by a pale green nimbus. His face is softly rendered with rounded cheeks, delicate shading, and a composed expression.

A ritual table before him holds three auspicious offerings: a treasure vase, a red coral branch, and a flaming jewel: symbols of longevity, purity, and spiritual illumination in Tibetan Buddhism. At the lower left, a disciple offering a ewer approaches in reverence. In the upper left, Green Tara appears enthroned within a celestial palace set upon cloud terraces, while at the lower right, Yellow Jambhala holds a *bijapuraka* fruit and a mongoose, invoking abundance. Their presence affirms the protective and beneficent forces associated with Lamdre practice, framing the lama within a sphere of active guardianship and blessing.

The painting is executed on silk (*si thang*), which imparts a light, luminous surface quality. Its landscape unfolds in soft green hills, ink-like rock formations, cloud terraces, and understated architectural elements. Fine linework, thin mineral washes, and a gentle sense of atmospheric recession reflect Chinese pictorial influence as interpreted within the Tibetan Khyenri painting tradition.

This painting belongs to the same dispersed Lamdre lineage set as two silk thangkas housed in the Tibet House Museum, New Delhi (HAR 71964 & 71965).







707

A THANGKA OF MACHIG LABDRON

TIBET, 18TH/19TH CENTURY

Distemper and gold on cloth.

Himalayan Art Resources item no. 90341

25 1/8 x 17 5/8 in. (64 x 45 cm)

\$10,000 - 15,000

西藏 十八/十九世紀 瑪吉拉準唐卡

Provenance

Navin Kumar, New York, 2001

The Robert and Lois Baylis Collection, Connecticut

This thangka depicts Machig Labdron (1055–1153), founder of the Cho tradition. She dances at the center, holding the damaru and ghanta, encircled by her full retinue. Above her appear the Five Presiding Buddhas and Shakyamuni. The left register includes Shri Hevajra, White Tara, Padampa Sanggye, and Brahmanarupa Mahakala; the right features a Yogini, the Five Dakini, and Black Jambhala. At the bottom, the Arya Shmashana Adhipati—Lords of the Cemetery—dance within a flaming niche.

The abundant foliage in the upper half of the composition is characteristic of 18th–19th century Central Tibetan painting from Tashi Lhunpo. A comparable treatment of dense vegetation appears in a dispersed Twenty-One Taras set, with numerous examples in the Rubin Museum of Art, New York (HAR set no. 2452).

708

**A LARGE GOLDGROUND THANGKA OF AMITABHA
IN HIS PURELAND**

ATTRIBUTED TO TRENGKAWA, TIBET, 16TH CENTURY

Gold, ink, and pigment on cloth; verses and mantras in fine Tibetan
uchen script are inscribed on the back of the work.

Himalayan Art Resources item no. 8005

42 x 35 1/2 in. (106.7 x 90.2 cm)

USD200,000 - 300,000

西藏 十六世紀 金地無量光佛淨土唐卡

Provenance

Ex-Paul F. Walter Collection, New York, acquired in 1974

A Masterwork Painting by the Renowned Artist Trengkawa, 16th Century

By Jeff Watt

Amitabha Buddha (Tibetan: san gye o pame. English: the Buddha of Boundless Light) against a gold ground following the Menri Tradition style of painting. Amitabha is associated with the pureland of Sukhavati located in the western direction. Full descriptions of his iconography and environment are found in the *Mahayana Sukhavati-vyuha Sutra*.

Seated in the perfect posture of meditation, typically red in colour, with one face and two hands, dark blue hair with a top-knot ornament and the split ears of a prince. He wears the patched saffron robes of a fully ordained monk. The two hands are placed at the lap in the gesture of meditation and together hold a black begging bowl filled with nectar. With the two legs folded in vajra posture seated above a lotus seat, he is surrounded by a large and small nimbus and aureola under a canopy barely visible mounted in a wish-fulfilling tree. Seated at the proper right and left sides are the bodhisattvas Avalokiteshvara and Vajrapani.

At the upper left side, in a small temple, sits Sarvavid Vairochana Buddha with four faces and two attendant figures. Slightly to the inside is an unidentified Tibetan teacher wearing a scholar's hat. At the upper right side is Medicine Buddha with two attendant figures. Slightly to the inside is the standing figure of the meditational deity Heruka Sahaja Chakrasamvara.

Surrounding Avalokiteshvara are the remainder of the Eight Great Bodhisattvas. Surrounding Vajrapani are monastic figures representing the arhats and *pratyeka-buddhas*. In the lower composition are two more Buddhas accompanied by many more attendant and narrative figures. It is interesting to note that below the lower figure under Avalokiteshvara at the viewer's left side there is a very small figure of the boy Sudhana Kumara, hands folded, in a kneeling posture, with the hair in tufts. He is the principal character in the famous Mahayana *Gaṇḍavyūha sutra* (cf. HAR set no. 4104).





The general context of the composition is Amitabha Buddha seated in his pureland or pure Buddha Field of Sukhavati, also known as the Western Paradise. The two bodhisattvas to the right and left along with the other secondary figures are typical for this iconographic program. What is unique within the program is the addition of Sarvavid Maha Vairochana at the upper left and the medicine Buddha at the upper right. The Tibetan monastic figure and the meditational deity Sahaja Chakrasamvara are not typical and are a Vajrayana intrusion into a Mahayana iconographic program. This is highly unusual in traditional Tibetan Buddhism. The small figure of Sudhana at the lower left is acceptable.

Gold ground paintings follow an early tradition where compositions are applied directly onto Chinese gold silk without any prepared ground. Gold ground paintings depict the same subjects as those rendered on the un-grounded silk cloth. Gold ground is commonly used for images of the Buddha who is said to 'shine like a mountain of gold.' Gold silk and painted gold ground developed independent of Tantric theory and are the result of the creativity of the artist, available materials, along with the patronage of wealthy donors. Based on a survey of examples it would seem plausible to suggest that gold ground paintings became fashionable during the Mongol Yuan period with the flow of painting and textile gifts from China to Tibet.

Five additional compositions in the style of Amitabha Buddha with the same gold ground, line work, and stylistic elements have been identified (HAR set no. 1103). They do not necessarily appear to be a set but rather a series of paintings by the same artist and possibly a collection of students assembled as an art atelier. The five additional paintings have the central subjects of Chaturbhuja Lokeshvara (fig. 1)—now in the Metropolitan Museum of Art, New York, the teacher Sakya Lotsawa Jampai Dorje (1485-1533; fig. 2)—now in the Rubin Museum of Art, New York, Shri Hevajra—also in the Rubin, Chakrasamvara, and Maitreya. Some questions have been raised about the inclusion of the Maitreya composition. Although the measurements appear slightly narrower in width than other paintings, it is the quality and similarity of the drawing that is important to compare. It is already acknowledged that they are at best a series of paintings rather than a set. A set of paintings are iconographically or narratively related. A series of paintings are unrelated by subject but made at the same time according to the wishes of a donor.



Fig. 1
A Thangka of Sadaksari-Lokeshvara Surrounded
by Manifestations and Monks
Tibet, 15th Century
Distemper, gold and ink on cloth
Image: 40 3/8 x 31 1/4 in. (102.6 x 79.4 cm)
The Metropolitan Museum of Art, New York (1985.390.3)



Fig. 2
Sakya Lotsawa Jamyang Kunga Sonam (1485-1533)
with His Twelve Teachers
Tibet, 16th century
Pigments on cloth
37 3/4 x 30 1/4 in.
Rubin Museum of Himalayan Art
C2006.42.5 (HAR 89148)

All six known paintings follow in the painting tradition of Menla Dondrub who was active from early to late 15th century; the artist's exact dates remain unknown. Colloquially known as the Men-ri style, meaning the 'drawing [style] of Men' along with the Khyen-ri style developed by Khyentse Chenmo, these two 15th century artists, believed to be students together in their youth, set the course for Tibetan painting styles and traditions up until the current 21st century. The principal characteristics for both the Men-ri and Khyen-ri styles are open landscape with an emphasis on negative space composed of foreground and sky. Figures are placed on the canvas in a floating figure composition rather than registers popular in Nepal and West Tibet or tightly packed overlapping figures common with Indian murals and palm leaf manuscripts. China was certainly an important influence although not necessarily the most important. Between the Men-ri and the Khyen-ri there are many immediately identifiable differences in detail, decoration, and bodily proportions.

Until recently the artist for the six paintings was unknown, however while researching the set and comparing the line work, proportions and shared ornamentation with other masterworks of the 16th century it has been discovered that many of the compositions follow almost exactly with an artist's sketch book belonging to the Tibetan Dhargye Museum of Chengdu, China. The chief curator and scholar of the museum, Gendun Tenpa, studied and translated the inscriptions from the book of sketches and identified the author as Trengkawa, a famous artist of the 16th century (HAR set no. 2799). His name is located in a very small inscription on the last page of the sketch book. His specific dates are not currently known.

Trengkawa was known as an artist of the Men-ri painting style for both the 2nd Dalai Lama Gendun Gyatso (1476-1542 [66 yrs]) and the 3rd Dalai Lama Sonam Gyatso (1543-1588 [45 yrs]). The set or series of gold ground paintings can be associated with either the direct production of Trengkawa or in the least the artistic atelier of Trengkawa, but not however with either of the two Dalai Lamas as the subjects of most of the compositions appear to belong to the Sakya Tradition of Tibetan Buddhism.

The association of Trengkawa with the two sequential Dalai Lamas, 2nd and 3rd, is attested to in the biographies of both historical figures. It is also recorded that Trengkawa painted wall murals at Lokha Gyatso Dzong Monastery of Southern Tibet in 1536. The monastery was destroyed in the mid-20th century and only worn fragments of the murals remain. That monastery was originally founded in 1509 by the 2nd Dalai Lama. In the 17th century, additional textual references are found in either the biography or autobiography of the Great Fifth Dalai Lama, Lobzang Gyatso (1617-1682 [65 yrs]), he states clearly that he believes Trengkawa to be the superior artist when compared with the actual founder Menla Dondrub.



709

A COPPER ALLOY FIGURE OF JALAMANUSHA

NEPAL, CIRCA 13TH CENTURY

Himalayan Art Resources item no. 200562

7 1/4 (18.4 cm) high; 10 in. (25.4 cm) long

\$9,000 - 12,000

尼泊爾 約十三世紀 嘉拉滿努沙緊那羅銅像

Published

Melissa Kerin, *Artful Beneficence: Selections from the David R. Nalin Himalayan Art Collection*, 2009, pp.

12-13, no. 6.

Gautama Vajracharya, *Nepalese Seasons: Rain and Ritual*, 2016, pp. 44-46, pl. 5.

Exhibited

Artful Beneficence: Selections from the David R. Nalin Himalayan Art Collection, 12 June - 9 November 2009.

Nepalese Seasons: Rain and Ritual, Rubin Museum of Art, New York, 6 May 2016 - 27 March 2017.

Provenance

David R. Nalin Collection, acquired in 1968

This is the Nepalese interpretation of the half-human, half-bird celestial creature in Buddhist art more broadly known as a *kinnara*. Called *jalamanusha*, the sculptor has skillfully combined human and avian forms. The figure smiles gently while presenting a flower garland, and an ornate fan of feathers spreads across his back. He wears a beaded crown with flaming aureole, along with layered necklaces, armlets, and a girdle adorning his slender torso. As discussed in *Nepalese Seasons: Rain and Ritual*, 2016, *jalamanusha*, or "man of water," symbolizes fertility, abundance, and the life-giving power of rain, often associated with ritual vessels and auspicious *kvasa* wedding gifts.

Kinnara imagery dates back to the 3rd–1st century BCE railings at Sanchi. Texts such as the *Candakinnara Jataka* recount the story of a kinnara who dies of a broken heart, a tale that, as Kossak notes, helped establish the kinnara as a symbol of marital fidelity. This association explains the appearance of *jalamanusha* in a Nepalese family portrait of Gaganasim Bhara and his wives (Pal, *Himalayas: An Aesthetic Adventure*, 2003, p. 69, no. 38). Among Newar patrons and artists, these figures were often incorporated into domestic and temple settings, reflecting local devotional practice. Compare with a later example in the Dallas Museum of Art (PG.2012.6).





710



711

710

**A GILT LACQUERED WOOD MANUSCRIPT COVER WITH
THE FIVE PRESIDING BUDDHAS**

TIBET, CIRCA 13TH CENTURY

Himalayan Art Resources Item no. 90374

5 1/4 x 22 in. (13.3 x 55.9 cm)

\$3,000 - 5,000

西藏 約十三世紀 木雕漆金五方佛護經板

Provenance

Mokotoff Asian Arts, New York, 2011

The Robert and Lois Baylis Collection, Connecticut

From left to right, Ratnasambhava, Akshobhya, Vairocana, Amitabha, and Amoghasiddhi are carved in shallow relief before gilt aureoles, with their respective animal vehicles incorporated below into the richly lacquered red-and-gold decorative border. A closely related carved and gilt-lacquered manuscript cover is preserved in the Harn Museum of Art, Florida (1996.30).

711

A GILT LACQUERED WOOD MANUSCRIPT COVER

TIBET, 14TH/15TH CENTURY

Himalayan Art Resources item no. 90373

7 1/4 x 25 1/4 in. (19 x 64.1 cm)

\$3,000 - 5,000

西藏 十四/十五世紀 木雕漆金護經板

Provenance

Zee Stone Gallery, Hong Kong, 1999

The Robert and Lois Baylis Collection, Connecticut

Such richly finished wooden covers protected sacred Buddhist manuscripts while also dignifying them through elaborate ornament. In this example, intricate scrolling vines emerge from a central "vase of inexhaustible treasures," a metaphor for the Buddha's teachings, which remain full and complete even when shared with all beings. A cover with the same motif and comparable scrollwork was sold at Sotheby's, New York, 25 March 1999, lot 22.



712

A COPPER ALLOY FIGURE OF TARA

TIBET, 15TH CENTURY

Himalayan Art Resources item no. 2405

10 3/8 in. (26.3 cm) high

\$50,000 - 70,000

西藏 十五世紀 度母銅像

Published

Heather Karmay, *Early Sino-Tibetan Art*, London, 1975, p. 89, no. 58.

Provenance

Christie's, London, 11 December 1973, lot 94

Private Collection, London

Bonhams, New York, 13 March 2017, lot 3039

Private Collection, New York

Tara is one of the most widely worshipped female bodhisattvas in Buddhism because she embodies compassion and swift assistance in overcoming obstacles on the path toward enlightenment. Seated in *padmasana* on a beaded double-lotus base, her right hand is lowered to touch her knee in *varada mudra* (boon-giving) and left hand raised in *vitarka mudra* (teaching). Adorned with a five-leafed crown and fluttering ornaments on both sides, this Tara has broad shoulders and a slender waist, with two finely carved lotus blossoms over the shoulders; her body is further embellished with intricate jewelery with inlays.

This substantial casting presents the goddess in garments defined by crisp, angular pleats, while her jewelry is boldly articulated in high relief. The lotus blooms are deeply incised with thick stems. Continued almost seamless in the round, the lotus base shows the pervasive influence of the early Ming imperial style on casting in 15th- and 16th-century Tibet, prompted by diplomatic relations and gift exchange. See a Buddha sold at Bonhams, Hong Kong, 29 November 2016, lot 124 for more information. A related bronze Tara, of the period and style, was sold at Sotheby's, London, 13 & 14 June 1988, lot 63. Also compare the present bronze's slender, sideways-bending waist to a Yongle period example published in von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 521, pl.146E.







713

A BLACKGROUND THANGKA OF MAHAKALA

TIBET 16TH/EARLY 17TH CENTURY

Distemper and gold on cloth.

Himalayan Art Resources item no. 35976

29 1/2 x 21 7/8 in. (75 x 55.4 cm)

\$200,000 - 300,000

西藏 十六世紀/十七世紀早期 大黑天黑唐卡

Provenance

Richard R. & Magdalena Ernst Collection

Sotheby's, New York, 22 March 2018, lot 961

This exceptional black-ground thangka (*nag thang*) stands as a masterwork of Tibetan wrathful deity painting in the Khyenri tradition, distinguished by its compositional authority, clarity of structure, and refinement of execution. The image is dominated by a monumental central figure of Mahakala according to Abhayakaragupta tradition, shown with sixteen arms, four faces, and four legs, embracing his consort and surrounded by five subsidiary manifestations arranged symmetrically above and below. Despite the density of the imagery, the composition remains immediately legible, governed by a strict hierarchy of scale and a carefully organized pictorial field. The black ground is handled with sustained control, allowing each figure, flame, and symbolic element to emerge distinctly without visual congestion, resulting in a work of striking coherence and visual power.

The painting rewards close inspection, as ritual implements, offerings, and symbolic motifs emerge with remarkable clarity from the darkness. Smaller features—bone ornaments, jewelry, animal forms, and attendant figures—are rendered with the same meticulous detail and technical precision as the larger subjects. This uniform refinement reflects sustained pictorial discipline across every scale of the composition. Particularly striking are the tiger skins worn by Mahakala and his consort: their striping is exact, the contours anatomically persuasive, and the pelts convey a tangible sense of weight and texture rather than mere decorative patterning.

Dense, intricately articulated black-smoke formations structure the entire black-ground composition. These billowing shapes act as visual dividers between registers, encircling the central deity while maintaining cohesion across the surface. Their function is especially clear in the foreground, where the smoke separates the flaming aureoles of the three subsidiary figures from the primary deity's lotus pedestal. A black-ground Vajrabhairava (HAR 30933), a companion to the present work, employs a comparable use of smoke as compositional architecture. This calculated deployment of smoke as a structural boundary is an ingenious device that distinguishes the painting within the broader corpus of black-ground thangkas.



The painting is a masterpiece of the Central Tibetan Khyenri tradition, active from the mid-fifteenth through the early seventeenth century. Distinctly Khyenri, the flame aureoles, constructed from a rhythmic sequence of repeated scalloped units, are arranged into a controlled arch, rather than a loosely brushed atmospheric fire. The silhouettes of each figure are firmly bound by deliberate contour and restrained shading, preserving clarity against the black ground. Hair is organized into upward-woven and stacked masses—most clearly visible in the coiffure of Bhutadamara Vajrapani at the upper right. These formal characteristics recur across a dispersed group of related 16th-century Sakya black-ground thangkas depicting Panjarnata Mahakala (HAR 83480 & 18526), Shri Devi (HAR 18527), and associated retinue figures (HAR 18528 & 85092), where comparable hair treatment, flame construction, and tiger-skin articulation conform to the Khyenri style.

A notable comparison can also be drawn between the Vajradhara at the apex of the present composition and a c. 1600 Khyenri painting of Vajradhara in the Brooklyn Museum (81.279; fig. 1), whose proportions, posture, and ornamental detailing closely parallel the figure here. The treatment of the inner aureole and the compact figure type correspond particularly well. These correspondences further support situating the present thangka in the late sixteenth or very early seventeenth century.

The painting's disciplined compositional framework, masterful control of the black ground, and consistent refinement of line, shading, and detail across every register affirm its exceptional quality. Its formal language—anchored in the mature Khyenri tradition yet realized with unusual precision—demonstrates the work of an accomplished atelier operating at the height of its aesthetic vocabulary. Supported by close stylistic parallels with securely dated Khyenri examples, the thangka can be confidently placed in the sixteenth or very early seventeenth century. As such, it stands not only as a superb representation of Central Tibetan black-ground painting but as a fully resolved and remarkably sophisticated achievement within the larger history of Tibetan wrathful-deity imagery.



Fig. 1: A Thangka of Vajradhara (detail), Tibet 17th Century
Brooklyn Museum, Gift of Dr. and Mrs. Stanislaw J. Czuma (81.279)



Lot 713 (detail of Vajradhara)





714

**A CARVED AND PAINTED WOOD PRAJNAPARAMITA
SUTRA COVER**

TIBET, 12TH/13TH CENTURY

The interior face lacquered and painted with gold and polychromy, and also inscribed with gold Tibetan script in between the figures.

Himalayan Art Resources item no. 1833

7 7/8 x 27 1/4 in. (20 x 69.3 cm)

\$10,000 - 15,000

西藏 十二/十三世紀 木雕彩繪《般若波羅蜜多經》護經板

Published

Pratapaditya Pal and Julia Meech-Pekarik, *Buddhist Book Illuminations*, New York, 1988, pp. 145, 156 & 159, pl. 38.

Provenance

The Pan-Asian Collection (Christian Humann)

The Robert H. Ellsworth Collection, acquired from the above, c. 1981

A Distinguished Private European Collection, acquired from the above, 1993

Robust and sensuous figures redolent of the Pala and Early Malla periods are carved deeply into this cover's central panel, depicting Prajnaparamita flanked by Shakyamuni Buddha and the Medicine Buddha. Their niches are surrounded by bifurcating vines containing the Seven Possessions of the Chakravartin (a supreme Buddhist monarch). In the borders on either side, the Eight Auspicious Symbols (*ashtamangala*) are also carved.

One of the four painted figures on the cover's interior face is too abraded to identify alongside the depictions, from left to right, of a blue peaceful Vajrapani raising his vajra above his head, a Buddha holding a sutra before his chest, and a gold Prajnaparamita. Compare the artist's rendering of Vajrapani with that of a closely related Achala in the upper register of a c. 1100 mandala (Kossak & Casey, *Sacred Visions*, 1998, p. 53, no. 2). Also compare a 12th-century Tibetan painted sutra cover depicting Manjuvajra in the Maclean Collection (Brown, *Protecting Wisdom*, 2012, p. 62, no. 7).



715

A GILT, LACQUER AND POLYCHROMED WOOD PANEL WITH ACALA

WEST TIBET, NGARI PROVINCE, 13TH/14TH CENTURY
Himalayan Art Resources item no. 200606
9 x 16 1/2 in. (22.9 x 41.9 cm)

\$15,000 - 20,000

藏西 阿里 十三/十四世紀 木雕彩繪漆金不動明王飾板

Published

Melissa Kerin, *Artful Beneficence: Selections from the David R. Nalin Himalayan Art Collection*, 2009, pp. 74-75, no. 41.

Provenance

David R. Nalin Collection, acquired in 1999

Carved in deep relief and gilded, the wrathful protector Acala stands in *alidha* posture, brandishing a sword aloft while clutching a snake-entwined lasso in his left hand—symbols of cutting through ignorance and binding evil. His compact, muscular form, flame-like hair, and intense gaze convey restrained ferocity. He wears a jeweled torque, heavy earrings, and a tiger-skin loincloth, his body is framed by a flaming aureole and exuberant scrollwork.

Created by Newar master craftsmen working in Ngari Province in West Tibet, this panel likely served as a capital or bracket element from a temple portico or shrine. It belongs to a well-known group dispersed across several institutions and private collections, the most substantial portion of which is found within the David R. Nalin Collection (Kerin, *Artful Beneficence*, New York, 2009, pp. 74–79, cat. nos. 41–42e). Two additional examples are held in the Rubin Museum of Art, New York (C2003.8.2 and C2002.24.2), and further panels from the group were sold at Bonhams, New York, 18 March 2013, lot 148, and Bonhams, Hong Kong, 29 November 2016, lot 118. See HAR set no. 1368.

716

A GILT COPPER ALLOY FIGURE OF MANJUSHRI

NEPAL, 16TH CENTURY

Himalayan Art Resources item no. 200573

7 5/8 in. (19.4 cm) high

\$15,000 - 20,000

尼泊爾 十六世紀 銅鑲金文殊菩薩像

Published

Melissa Kerin, *Artful Beneficence: Selections from the David R. Nalin Himalayan Art Collection*, 2009, pp. 34-35, no. 17.

Provenance

David R. Nalin Collection, acquired in 1968

The Bodhisattva of Wisdom, Manjushri, sits serenely in *vajraparyankasana*, hands joined in *dharmachakrapavartina mudra*, flanked by lotuses supporting the flaming sword of wisdom and the *Prajnaparamita* teaching. His broad, square-shaped face with softly rounded cheeks, and elongated almond-shaped eyes beneath arched brows reflect the physiognomy associated with late Malla-period sculpture. The tall five-leaf crown with rosette separators, large circular earrings, and intricately chased beaded ornaments showcase the finesse of Newar artisanship. Balanced proportions—seen in the compact torso, slender waist, and softly modeled limbs—demonstrate the technical refinement of 16th-century casting.

These characteristics closely align with a Manjushri sold at Christie's, London, 11 May 2016, lot 50, a Vajrasattva sold at Bonhams, Hong Kong, 30 October 2025, lot 1004, and a Manjuvara in the Cleveland Museum of Art (1957.140). The same stylistic vocabulary appears in a Manjuvara published by Bhattacharyya, *Indian Buddhist Iconography*, 1958, fig. 86, affirming the sculpture's regional and period style.





717

A COPPER ALLOY FIGURE OF CHAMUNDA

NEPAL, 16TH CENTURY

Himalayan Art Resources item no. 2900

13 in. (33 cm) high

\$20,000 - 30,000

尼泊爾 十六世紀 恰母姐銅像

Provenance

Tony Anninos, Brussels, late 2000s/early 2010s

Chamunda, the fearsome manifestation of the Mother Goddess, is shown here in her emaciated and skeletal form, adorned with a tiger skin and bone apron. In two of her four hands she holds a skull cup and a flaying knife. The figure is depicted recumbent, indicating that it would originally have belonged beneath the feet of Chakrasamvara as part of a larger ensemble.

Within such compositions, Chamunda, frequently paired with Bhairava, appears underfoot to signify the subjugation of obstructive forces. The filled aperture where the tang of the principal figure would once have been inserted remains visible. This subordinate placement reflects the integration of fierce protector deities into the wider tantric visual program of Nepal, in which destructive energy is directed toward spiritual transformation.

Revered as a powerful guardian, Chamunda continues to receive worship at important shrines throughout the Kathmandu Valley. For reference, a Nepalese 16th-century figure of Chakrasamvara in the British Museum (1921,0219.1) shows Chamunda, also known as Kalaratri, trampled beneath his foot. A smaller Nepalese Chamunda, dated to the 15th century, was sold at Bonhams, Hong Kong, 2 October 2018, lot 176.

718

A CARVED BONE APRON ORNAMENT WITH A DAKINI

TIBET, CIRCA 16TH CENTURY

Himalayan Art Resources item no. 8801

5 7/8 in. (14.9 cm) long

\$4,000 - 6,000

西藏 約十六世紀 法衣骨片

Provenance

Private New York Collection since 2000s

Bone aprons are ornate ritual garments composed of numerous ornaments, such as this, connected by strings of bone beads. They are worn by practitioners who wish to emulate Tantric deities and serve as symbols of impermanence and the attainment of enlightenment. The aprons are carved with imagery from the retinue of a Heruka deity, a semi-peaceful and semi-wrathful figure representing the highest form of Buddhist Tantric yoga practice.

This ornament is likely associated with Chakrasamvara, one of the principal Heruka deities, and its imagery is drawn from the sixty-two-deity Chakrasamvara mandala, which depicts him together with his consort Vajrayogini, surrounded by sixty additional deities representing body, speech, and mind. Here, the striding dakini has four arms, wielding a skull cup and a curved knife among her attributes. A lotus is positioned immediately above her head, and she is framed by exquisite scrollwork. The quality of the intricate carving is notable and can be compared to a similar piece in the Metropolitan Museum of Art (1987.407.7).



719

A THANGKA OF ARHATS CHUDAPANTAKA, NAGASENA, GOPAKA, AND ABHEDA

TIBET, 18TH CENTURY

Distemper and gold on cloth; recto with gold Tibetan inscriptions identifying each figure; verso inscribed in Tibetan in black ink, translated "left, second".

Himalayan Art Resources item no. 90324

26 3/4 x 17 1/8 in. (67.5 x 43.7 cm)

\$8,000 - 12,000

西藏 十八世紀 半托迦尊者、那伽犀那尊者、戊博迦尊者及阿祕特尊者唐卡

Provenance

Navin Kumar Inc., New York, 2000

The Robert and Lois Baylis Collection, Connecticut

This thangka belongs to a series depicting the Sixteen Great Arhats. In the upper left, with hands in a meditative gesture, is the Arhat Chudapantaka, while Nagasena appears to his right. Below on the left is Gopaka, accompanied by Abhedha on the right. At the top center presides the Gelugpa Lama Jedrung.

Rich in natural imagery, the composition situates the arhats within lush mountain scenery, accompanied by attendants and deer. Trees and foliage appear to uphold the holy figures, as though cradling them aloft in a realm suspended between earth and sky. Between the two upper arhats, a pavilion emerges nestled within the clouds, where monks conduct ritual practices. The thangka employs a vivid and expressive color scheme. The four arhats are rendered with gold skin tones and intensely saturated halos. Set against a cool-toned background of greens and blues, their brilliant orange-red robes create a striking visual contrast. The scene is further adorned with soft pink-gradient clouds and clusters of jewel-like fruit, enhancing the divine atmosphere.

For comparison, see a 19th-century Tibetan thangka depicting the same four arhats—Panthaka, Nagasena, Gopaka, and Abhedha—in the collection of the Asian Art Museum of San Francisco, B62D41. Refer to Himalayan Art Resources set no. 958 for a complete set with similar compositions depicting Shakyamuni with the 16 arhats.



720

A BON THANGKA OF WALSE NGAMPA

TIBET, 18TH CENTURY

Distemper and gold on cloth.

Himalayan Art Resources item no. 8566

Image: 29 1/2 x 22 1/2 in. (74.9 x 54.7 cm)

\$8,000 - 12,000

西藏 十八世紀 苯教本尊瓦賽恩巴唐卡

Provenance

Xanadu Gallery, San Francisco, mid 2000s

Walse Ngampa (lit. "Fierce Piercing Deity") is one of the five principal meditational deities of the Bon tradition and among its most revered. He is also one of the most visually striking Bon wrathful deities, distinguished by a dramatic tiered crown of animal heads—including tiger, lion, leopard, dragon, *kyung* (King of Birds), and *chusing* (water monster). In his eighteen arms he wields a formidable array of weapons used to subdue hostile forces and remove obstacles. He is shown in union with his dark-green consort, the "Lady of Boundless Space," who embraces him.

Walse Ngampa is surrounded by an extensive retinue that includes Sipai Gyalmo, the principal female protector of the Bon tradition, positioned at the bottom center. In the lower corners appear the animal-headed Gyalchen Shi, who represent the Bon counterparts of the Four Heavenly Kings in Buddhism. Nearby, the blue protector Nege Jampa rides an otter, and Tsengpo Dragpa Gyaltzen, dressed as a warrior, rides a red horse. At the top center is Kunzang Gyalwa Dupa, accompanied by the teachers Lachen Dranpa Namkha on the left and Nyamme Sherab Gyaltzen, the founder of Bon monasticism, on the right.

This thangka is an accomplished example of 18th-century Bon painting and compares favorably with another depiction of Walse Ngampa, featuring many of the same retinue figures, in the Galerie für Tibetische Kunst, Munich (HAR 73136).



721

**A THANGKA OF THE THIRD PANCHEN LAMA, LOBZANG
PALDEN YESHE**

TIBET, 18TH CENTURY

Distemper and gold on cloth; verso inscribed with gold 'om, ah, hum' incantations behind each figure; recto with a gold Tibetan inscription in the bottom black border, translated:

"By the grace of Vajradhara, the great abbot
received the empowerment and teachings of Vajrabhairava.
Relying on the great mistress of the desire realm,
he became a field of merit for the disciples of Lobsang Yeshe."

Himalayan Art Resources item no. 2896

25 1/8 x 14 1/2 in. (63.8 x 36.8 cm)

\$50,000 - 70,000

西藏 十八世紀 三世班禪羅桑班丹益西唐卡

Lobzang Palden Yeshe (1738–80), the Third Panchen Lama, served as abbot of Tashilhunpo Monastery and ranked among the most important hierarchs of the Gelug school. Revered as an emanation of Amitabha Buddha, he held a central doctrinal and institutional position in 18th-century Tibet.

The Panchen Lama wears a yellow *pandita* hat and is encircled by a blue halo. Saffron and orange monastic robes fall in measured folds, enriched with floral and geometric motifs rendered in fine gold linework. His right hand is raised in *vitarka mudra*, while the left supports a begging bowl filled with fruit offerings. An offering table with ritual vessels stands before him, and two monastic disciples appear at the right margin.

The landscape bridges celestial and terrestrial realms. Set in green hills, a white monastic complex identifiable as Tashilhunpo Monastery rises behind the central figure, while faint rainbow arches above the tiered structure convey its auspicious setting. Billowing white clouds and scalloped pink cloud banks drift across a deep indigo sky, framing circular halos enclosing Amitabha Buddha and lineage masters above. Vajrabhairava occupies the upper left within a blazing aureole of flames. From the heart of the Panchen Lama emanates a ribbon-like lasso linking to Manjushri below, who raises his sword and supports a lotus-borne scripture. The lower register is animated by Gelug protector deities: Shri Devi (Magzor Gyalmo) astride her mule; Dorje Setrab, red and armored, charging on horseback; and Chingkarwa, the white mounted warrior protector advancing through pink clouds.

While the composition follows a well-known set of woodblock prints created at Narthang monastery in the 18th century depicting the Panchen Lama lineage (see HAR set no. 531), subtle variations and artistic choices indicate the present thangka is fully hand-painted. For instance, compared to an example of a painted woodblock print of the same subject (HAR 71932), in the present painting, the hierarch in the top left corner is larger, the Amitabha has broader proportions, the Manjushri is oriented differently in relation to the backdrop of mountains, and the dragon throne is far more intricate. There are also the additions of large flowers behind the Panchen lama and attendants before him. These departures from the canonical Narthang models reveal an artist engaging creatively with the tradition, affirming the present thangka as a uniquely hand-rendered work.





722

A PAIR OF CARVED AND PAINTED WOOD SUTRA COVERS

TIBET, 14TH/15TH CENTURY

Himalayan Art Resources item no. 2349

8 5/8 x 28 in. (21.8 x 71 cm) each

\$6,000 - 8,000

西藏 十四/十五世紀 木雕彩繪護經板一對

Provenance

Estate of Garry Shandling (1949-2016) by early 2000s

Bonhams, New York, 13 March 2017, lot 3011

The Robert and Lois Baylis Collection, Connecticut

A rare pair of Tibetan wooden sutra covers, each painted on the inside face with Prajnaparamita and seated Buddhas beneath jeweled arches, and carved on the outer face with scrolling foliage and enthroned Buddha images framed by foliate borders. The combination of polychrome painting, gilded detail, and refined low-relief carving reflects the sophisticated workmanship of Newar ateliers working for Tibetan monasteries of the period. A related set with similar painted undersides was sold at Sotheby's, London, 5 June 1989, lot 21.

723

A GILT COPPER ALLOY FIGURE OF VAISHRAVANA

QING DYNASTY, 18TH CENTURY

Himalayan Art Resources item no. 2898

6 7/8 in. (17.5 cm) high

\$6,000 - 8,000

清 十八世紀 銅鑲金北方多聞天王像

Provenance

Chak's Gallery, Hong Kong, 1992

Private Collection, Texas

Vaishravana is a wealth deity with a magical mongoose capable of disgorging gems cradled in his left hand. Vaishravana is also one of Four Heavenly Kings, the Guardian of the North, and is therefore depicted as a robust warrior, clad in glistening chain mail, mounted on a snow lion. His semi-wrathful, semi-peaceful face expresses his dual character.

A distinctive feature of Vaishravana sculptures produced under the Qing dynasty is the fish-shaped element of his armor, descending between the legs. The motif is a rebus, with 'fish' being a homonym of 'abundance' in Chinese (*yu*), playing on Vaishravana's role as a bestower of prosperity.





724

**TWO THANGKAS FROM AN AVADANAKALPALATA SET
DEPICTING PREVIOUS LIVES OF SHAKYAMUNI BUDDHA**

EASTERN TIBET, 19TH CENTURY

Distemper and gold on cloth; recto with gold Tibetan inscriptions identifying each episode.

Himalayan Art Resources item nos. 90311 & 90312

31 1/4 x 23 1/4 in. (79.5 x 59 cm)

\$12,000 - 16,000

藏東 十九世紀 釋迦牟尼佛本生故事唐卡一對

Provenance

Sotheby's, New York, 28 March 1996, lot 68

The Robert and Lois Baylis Collection, Connecticut

These two thangkas form part of an *Avadanakalpalata* ("Garland of Jataka Tales") set illustrating the Buddha's previous lives, as recounted in *Leaves of the Heaven Tree*. They correspond to paintings no. 3 and no. 13 from a known series of twenty-two thangkas illustrating 108 stories. The first includes The Maiden Muktalata, The Householder Srigupta, Jyotishka's Realization, Born from the Womb, and Nanda and Sundari—moral allegories of pride, ignorance and spiritual transformation. The second features King Sarvadana's Act of Mercy, the Subjugation of the Naga Gopapala, Building of the Stupas, King Punyabala's Practice of Giving, Trials of Kunala, The Naga Kumara's Request, The Farmer's Pure Offering, and Yashoda Becomes an Arhat, emphasizing compassion, generosity, karmic causality, and liberation.



Several episodes are rendered with striking clarity. In the story of Nanda and Sundari, the Buddha is shown visiting Nanda at his home to counsel him towards renunciation; Nanda later appears in the monastic world, secretly sketching Sundari's likeness onto stone in a moment of longing; and finally, through curling cloud bands, the Buddha reveals to him the celestial realm of radiant beings, guiding him toward detachment and the discipline that will lead to liberation. Equally vivid is the Naga Kumara's Request, where the serpent prince Sukumaradhana appears in his characteristic half-human, half-serpentine form, kneeling before the Buddha in *anjali mudra* as he seeks relief for the *nagas* suffering from burning sand—capturing the moment the Enlightened One extends compassion to the serpent realm.

Each composition unfolds across a continuous landscape of terraced pavilions, rivers, and swirling cloud bands segmenting moral scenes. Harmonious layers of malachite and celadon green are balanced with vermilion, saffron, and muted blue tones, creating an elegant chromatic balance typical of the Palpung tradition developed under Situ Panchen (1700-74). The figures' composure, graceful linearity, and rhythmic spacing convey the quiet moral tone characteristic of Eastern Tibetan narrative painting.

Related thangkas from the same set were recorded at Sotheby's, New York, 21 September 1995, lot 85. Comparable examples include *Moral Tales Following the Tradition of Situ Panchen and the Buddha's previous lives* in the Rubin Museum of Art, New York (C2005.27.2 & F1996.1.2). Other depictions executed in similar narrative format sold at Bonhams, New York, 14 March 2014, lot 34, and at Christie's, New York, 26 September 2023, lot 342 and lot 343. Together, these works attest to the enduring influence of Situ Panchen's pictorial reforms and the vibrant moral storytelling tradition that flourished in Eastern Tibet during the 19th century.



725

A THANGKA OF PALDEN LHAMO

QIANLONG PERIOD (1735-1796), YONGHEGONG STYLE

Distemper and gold on cloth; verso inscribed in Tibetan in red with an 'om, ah, hum' incantation behind the primary figure and consecration mantras.

Himalayan Art Resources item no. 2897

12 1/4 x 8 1/2 in. (31.1 x 21.6 cm)

\$8,000 - 12,000

清 乾隆時期 (1735-1796) 雍和宮風格 吉祥天母唐卡

Palden Lhamo rides a flayed-skin-saddled mule across a blazing vermilion landscape strewn with bones. Her dark blue body is articulated through controlled tonal shading defining her limbs. Stylized pink, azure, and celadon cloud banks float against a deep cobalt sky, flanked by a crescent moon and sun disk, while layered green hills with rhythmic contours frame the scene.

The deity's scale, muscular shading, refined jewelry, gold-outlined flames, and peacock-feather parasol closely parallel a Qing Palden Lhamo in the Palace Museum, Beijing (00200658), and the jewel-like palette, cloud forms, and landscape treatment echo the Qing Kurukulla thangka sold at Bonhams, Paris, 4 October 2022, lot 42.

A GILT COPPER ALLOY FIGURE OF GARUDA

QING DYNASTY, 18TH CENTURY

An inscription on the back of the base, translated: "Black Garuda".

Himalayan Art Resources item no. 2899

7 1/2 in. (18.7 cm) high

\$8,000 - 12,000

清 十八世紀 銅鑲金迦樓羅像

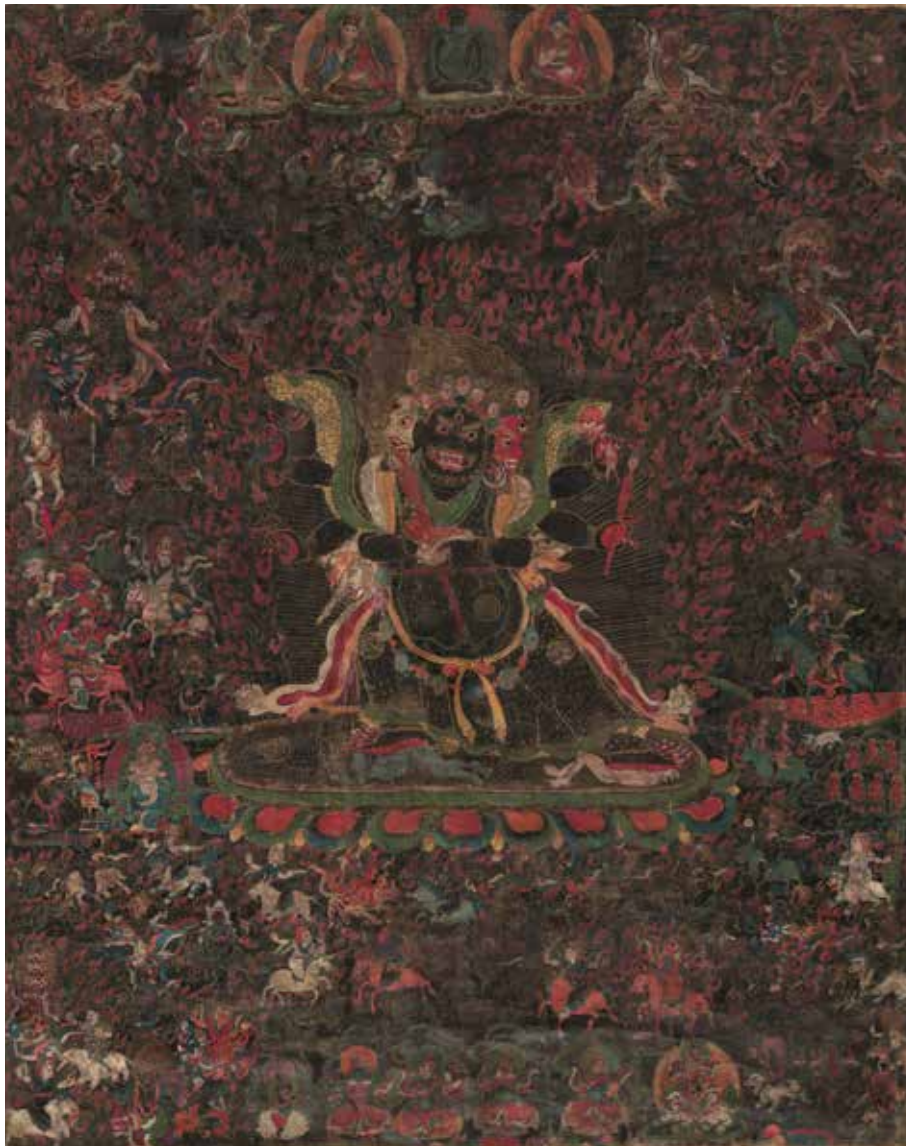
Provenance

Christie's, Amsterdam, 14 June 1995, lot 138

Private Collection, Texas

In Tantric Buddhism, Garuda is a powerful bird-headed deity who manifests to subdue the *nagas*, serpent spirits associated with disease and poisoning. The present figure captures the deity in dynamic triumph, wings fully outstretched and taloned feet firmly pinning a prostrate *naga* upon a lotus base. His fierce expression, bulging eyes, and sharply hooked beak grasping serpents emphasize his protective and wrathful nature, while his flaming hair rises behind his horns. The *naga*, rendered with a human torso and coiled serpentine tail, symbolizes both physical toxins and the deeper spiritual poisons of desire, hatred, and ignorance. Similar Garudas were sold at Christie's, New York, 19 September 2002, lot 178, and 20 March 2002, lot 93.





727

A BLACKGROUND THANGKA OF SHADBHUJA MAHAKALA

TIBET, 18TH CENTURY

Distemper and gold on cloth; verso inscribed with a Tibetan 'om, ah, hum' incantation in red ink behind the primary figure.

Himalayan Art Resources item no. 90348

29 x 23 in. (73.5 x 58.4 cm)

\$8,000 - 12,000

西藏 十八世紀 六臂大黑天黑唐卡

Provenance

Hollywood Galleries, Hong Kong, 2012

The Robert and Lois Baylis Collection, Connecticut

This rare blackground thangka depicts Shadbhuja Mahakala from the Nyingma Jangtar, or "Northern Treasure," tradition. He wields a distinctive array of attributes consisting of a wooden club, a vajra, an iron *kila*, a skullcup with a *rakshasa mala*, a hammer with the heart of an enemy, and a snake lasso. He is accompanied by a vast retinue, including tiger- and lion-mounted emanations, the Five Classes of Goddesses, raven- and lion-headed attendants, Yama Dharmaraja, Marutse, and the Seventy-five Lords of Pure Lineage arranged in animated fiery clusters across the composition.

The layered flames, vivid palette, and flaming hair in the New Menri style parallel 18th-century black-ground Vajrabhairava thangkas sold at Bonhams, New York, 14 March 2016, lot 41, and London, 30 October 2023, lot 205.



728

A THANGKA OF SHADBHUJA MAHAKALA

CENTRAL TIBET, TASHILHUNPO STYLE, 19TH CENTURY

Distemper on cloth; verso with gold Tibetan 'om, ah, hum' invocations behind each figure.

Himalayan Art Resources item no. 100635

Image: 17 1/4 x 11 3/4 in. (45 x 30 cm);

With silks: 32 x 21 1/4 in. (82.5 x 54 cm)

\$8,000 - 10,000

藏中 扎什倫布風格 十九世紀 六臂大黑天唐卡

Published

Armand Neven, *Etudes d'art lamaïque et de l'Himalaya*, Brussels, 1978, pp.26-7, no.11.

Pia and Louis Van der Wee, *A Tale of Thangkas: Living with a Collection*, Antwerp, 1995, pp.96-8, figs.45-6.

Exhibited

De Taal van de Thangka, Ethnographic Museum, Antwerp, 1995.

Provenance

The Van Der Wee Collection, Belgium, acquired in Brussels, 26 November 1965

Tashi Lhunpo monastery, which was the Gelug Panchen Lama's seat of power, had a reputation for attracting the best artists from Central Tibet. While rendered with a later palette, the composition's high horizon line and emphasis on foliage among the figures in the sky are shared by a group of thangkas from Tashi Lhunpo gifted to the Qing Palace Collection (*Gu gong bo wu yuan cang wen wu zhen pin quan ji*; 59: *ang chuan fo jiao tang ka*, Hong Kong, 2003, pp. 158-167, nos. 147-154). Also, the prominent symmetry, cloud forms fringing the horizon, and crown types with wide gaps between the central and side leaves, are characteristics of the Tashi Lhunpo style described by Jackson in *The Place of Provenance*, New York, 2012, pp.41-3. For further examples identified alongside the present lot, see HAR set no. 2989.



729

729

A THANGKA OF SHADAKSHARI LOKESHVARA

TIBET, 19TH CENTURY

Distemper on cloth; with silk mounts.

Himalayan Art Resources item no. 25130

Image: 30 1/4 x 19 7/8 in. (76.8 x 50.5 cm);

With silks: 52 1/2 x 25 in. (133.3 x 63.5 cm)

\$6,000 - 8,000

西藏 十九世紀 四臂觀音唐卡

This thangka depicts Shadakshari Lokeshvara, the four-armed form of Avalokiteshvara, seated in *vajraparyankasana* upon a lotus throne. His principal hands are held at the heart enclosing the *thecintamani* (wish-fulfilling jewel), while the upper hands hold a rosary and the stem of a lotus. Monks, devotees, animals, palace architecture, and a snow-lion-shaped rock formation animate the verdant landscape. At the apex, Samantabhadra in *yab-yum* presides within a radiant halo. Together with the depiction of Padmasambhava to the right of the central deity, this establishes the painting firmly within a Nyingma context. The placement of subsidiary figures within circular aureoles is likewise characteristic of 19th-century Nyingma paintings (cf. HAR 15267, 93811, 98925).



730

730

A THANGKA OF THE MEDICINE BUDDHA IN HIS PURELAND

TIBET, 19TH CENTURY

Distemper and gold on cloth.

Himalayan Art Resources item no. 90346

27 1/2 x 20 3/4 in. (70.5 x 52.5 cm)

\$5,000 - 7,000

西藏 十九世紀 藥師佛唐卡

Provenance

The Robert and Lois Baylis Collection, Connecticut

This thangka depicts the Medicine Buddha (Bhaisajyaguru) enthroned at the center of his eastern Pure Land, Vaiduryanirbhava. He is seated in meditation, holding the myrobalan fruit and black alms bowl before a radiant mandorla. The composition unfolds through layered pavilions, cloud terraces, and practitioners nestled in retreat within the paradisaical landscape. At the top center, a harmonious assembly of Gelug, Kagyu, and Sakya masters reflects the trans-sectarian practice of the Medicine Buddha. Compare with similar compositions depicting the Medicine Buddha in his Pureland (HAR 4055, 10527 & 33564)

731

A TERRACOTTA BOAR-SHAPED MONEY BOX

INDONESIA, EASTERN JAVA, MAJAPAHIT KINGDOM,
15TH CENTURY

15 1/2 in. (39.4 cm) high

22 in. (55.9 cm) long

\$6,000 - 8,000

印度尼西亞 東爪哇 滿者伯夷 十五世紀 豬形儲幣陶罐

Provenance

Spink & Son Ltd., London, 1999

Private Connecticut Collection

Finely modeled with a powerful body, flared snout, bulging eyes, and projecting tusks, this terracotta boar belongs to the celebrated Majapahit tradition of pig-shaped coin banks, many of which have been found around Trowulan in Eastern Java. The elongated slot on its back identifies it as a functioning savings vessel, an object associated with prosperity, domestic abundance, and financial success.

Large in scale and expressive in detail, it reflects the sophisticated clay artistry of the Majapahit court. The chain-link collar and bell can be compared to an example in the Cleveland Museum of Art (1980.16) and another sold at Christie's, New York, 21 March 2001, lot 181. They suggest the symbolic taming of a wild boar, while also signaling protection of the coins within. The importance of this type of image is further demonstrated by a bronze example in the Metropolitan Museum of Art, New York (1987.142.259).



732

A COPPER ALLOY FIGURE OF BUDDHA

SRI LANKA, LATE ANURADHAPURA PERIOD, 8TH CENTURY

Himalayan Art Resources item no. 1835

11 in (27.9 cm) high

\$10,000 - 15,000

斯里蘭卡 阿努拉德普勒時代晚期 八世紀 佛陀銅像

Provenance

A Distinguished Private European Collection

Acquired in the London art market, July 1992

This sizable Sri Lankan bronze from the Late Anuradhapura period (432-1017 CE) depicts Buddha standing with his right hand in *abhaya mudra* and the left clutching the hemline of his close-fitting robe. Lerner wrote of similar bronzes, "The finest Sinhalese art dates to the Anuradhapura period. Unfortunately, relatively few bronze sculptures from this period have survived, and those extant must be considered precious evidence of a once glorious past." (Lerner, *The Flame and the Lotus*, 1984, pp. 46-7, no. 13). Because of a number of details incorporating the Gupta aesthetic of northeastern India, including the sensuous treatment of Buddha's shoulders and waist, this Anuradhapura bronze is an especially rare and early example, demonstrating changes in Buddha's depiction, descending from the lands of his birth, through the art of the Deccan and South India to Sri Lankan shores.

The extraordinary art of the Gupta Empire, spreading across North India and as far as Andhra Pradesh in South India between the 4th and 6th centuries, had a tremendous and lasting impact on Buddhist sculpture throughout Asia. Sri Lanka was no exception. Compare, for instance, a 6th-7th century North Indian bronze in the Metropolitan Museum of Art (1987.218.2). Like this North Indian Seated Buddha, the present bronze demonstrates key features of the Gupta aesthetic including the figure's beautiful proportions, sloped shoulders, supple waist, bare right shoulder, sheer unpleated robe, and interior quietude with downcast eyes. Rather than directly impacting the art of Sri Lanka, the Gupta aesthetic transitioned through the art of Andhra Pradesh, a region with close cultural and religious ties to Sri Lanka from the time of Amaravati (2nd century BCE – 3rd century CE). Such a connection can be observed from the Gupta characteristics displayed on a 7th-8th-century Standing Buddha bronze from Andhra Pradesh in the British Museum (1905,1218.1).

This Sri Lankan bronze's sensuous waist and interior stillness capture the Gupta aesthetic so successfully that it certainly dates to before the 9th and 10th centuries and is therefore likely to be among the earliest Late Anuradhapuran bronzes surviving in private hands. Whereas the majority of post-8th-century Sri Lankan bronze sculptures are solid cast, this sculpture is hollow cast, indicating an earlier date. Meanwhile, Listopad asserts that Sri Lanka's delightful flame crowning the *ushnisha* appears by the 8th century, at first in a diminutive scale like the present example, also informing the bronze's attribution to the 8th century (Listopad, *Guardian of the Flame*, 2003, p. 73). Its close adherence to the Gupta style might even make an attribution of c. 700 more appropriate.



733

A SILVER INLAID COPPER ALLOY FIGURE OF BUDDHA

MYANMAR (BURMA), PAGAN PERIOD, 12TH CENTURY

12 in. (30.5 cm) high

\$30,000 - 50,000

緬甸 蒲甘王朝 十二世紀 佛陀銅像

Provenance

Sotheby's, New York, 4 June 1984, lot 111

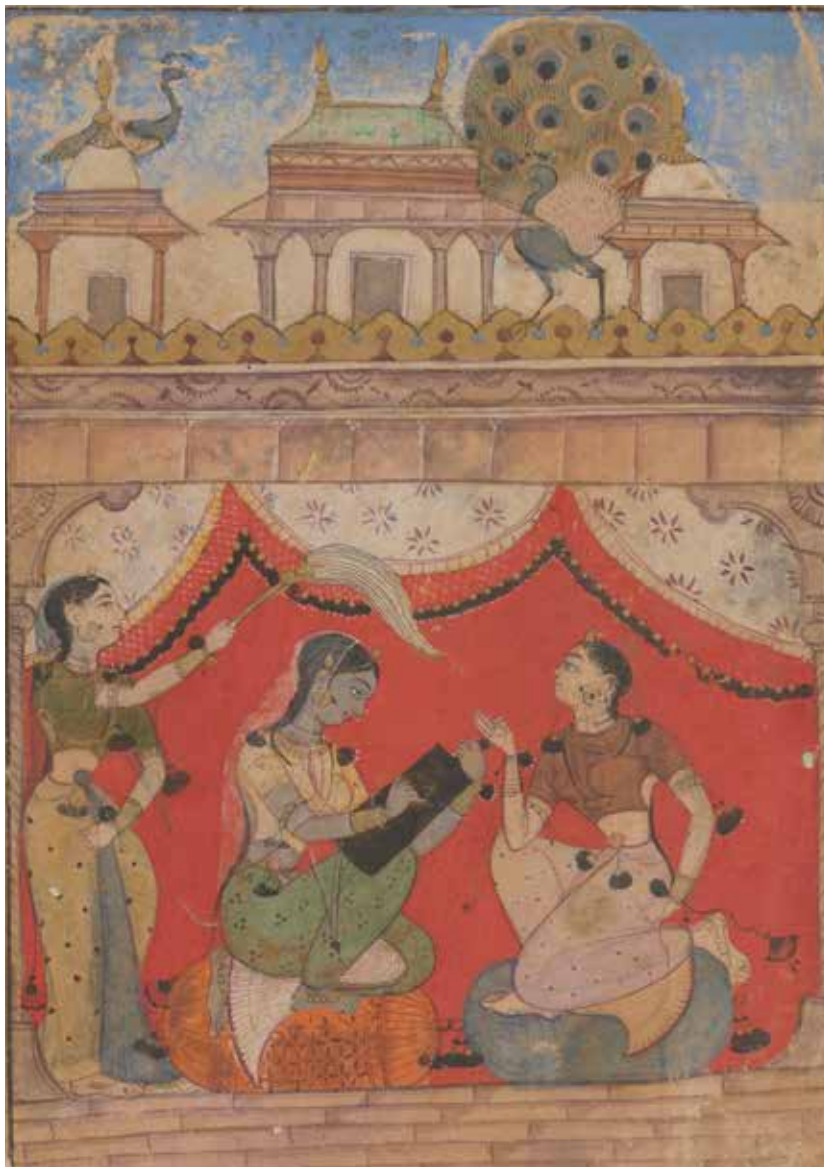
A Distinguished Private European Collection

This impressive seated figure of the Buddha is a fine and rare example of bronze sculpture from the Pagan period in Burma. Capturing the moment the Buddha calls the earth goddess to witness, the 12th-century sculpture is shown with the figure's right arm extended in *bhumisparsha mudra* to mark his attainment of enlightenment following defeat against the malignant Mara. Like other examples from Pagan, this Buddha is depicted with heavy-lidded downcast eyes, upturned lips in a soft smile, an elongated nose and earlobes, thin eyebrows, and the signature *ushnisha* in the shape of a small flame. His diaphanous robes cling to his form, appearing as if they are a part of his slender body. Other Pagan Buddhas found in such good condition indicate that they were perhaps kept for private use, rather than being used in daily or regular worship. Given as a donation to accrue spiritual merit, this Buddha and additional examples may have been interred into the walls of a temple to increase the potency of the donation, a practice that has been recorded on stone inscriptions found at Pagan.

The geographic proximity to eastern India inevitably led to cultural connections between Pala India and the Pagan kingdom, influencing artistic production in Myanmar during the 8th to 12th centuries. Bronze sculpture played a significant role in the transmission of Pala styles to Southeast Asia due to their smaller size and portability. Pala-period Buddhas have the same sensuousness in their facial expression and bodies when compared to the Pagan Buddha. However, the Pala kingdom followed Mahayana Buddhism, whereas the founder of the Pagan kingdom, Anawrahta, was converted to Theravada Buddhism by a Mon monk. He favored depicting seated Buddhas in *bhumisparsha mudra* perhaps as a metaphor for his own conquests, and established thousands of temples and pagodas in Pagan.

Comparable examples of this image include an 11th-century stone sculpture of the Buddha Shakyamuni from the Jean-Michel Beurdeley Collection (see *Light of Asia: Buddha Sakyamuni in Asian Art*, 1984, no. 115), featuring the Pagan style *ushnisha*. Another example is a sandstone Buddha seated in *dharmachakra mudra* from the Bagan Archaeological Museum (see *Buddhist Art of Myanmar*, 2015, pp. 116, no. 14). The National Museum, Yangon, has an 11th-/12th-century bronze Standing Buddha (*ibid.*, pp. 126-7, no. 19). Finally, similar to the present lot, another 12th-century bronze figure of Buddha, which sold at Sotheby's, New York, 28 October 1991, lot 106, also exhibits the distinctive high-tin-content copper alloy often used in casting the small corpus of Pagan bronzes.





734

**AN ILLUSTRATION FROM A RAGAMALA SERIES:
DHANASHRI RAGINI**

SUB-IMPERIAL MUGHAL, CIRCA 1600-1610

Gouache on paper; two lines of *nagari* text at top; *nagari* inscription on reverse.

Image: 6 3/4 x 4 3/4 in. (17.1 x 12 cm)

\$6,000 - 8,000

Published

Alice Heeramaneck, *Masterpieces of Indian Painting from the Former Collections of Nasli M. Heeramaneck*, 1984, no. 244, pl. 228.

Provenance

Alice and Nasli Heeramaneck Collection, New York
Sotheby's, New York, 2 November 1988, lot 96
Collection of Siddharth K. Bhansali, New Orleans

A maiden paints the likeness of her absent lover, an act that evokes and preserves his memory, while two attendants try to comfort her; one waves a flywhisk, the other kneels on a bolster, gesturing as if offering counsel. Set within a pavilion hung with floral textiles, before a domestic residence, a pair of peafowl provide auspicious emblems of beauty, fidelity, and the monsoon season associated with yearning.

The Dhanashri Ragini is a musical melody associated with devotional, romantic, and gentle moods, suggested here by the subdued colors of dull pink, dark green, blue, and red. For a close stylistic comparison, particularly in the modeling of the female figures, see the Kakubha Ragini, attributed c. 1610, in the Cleveland Museum of Art (1960.50).



735

KRISHNA PLAYING THE FLUTE, SIGNED BY FAIZULLAH

MUGHAL, FAIZABAD, CIRCA 1765

Opaque watercolor and gold on paper, recto signed "*amal-i Faizullah*" on the city wall.

Image: 15 1/8 x 10 3/8 in. (38.4 x 26.3 cm);

Folio: 17 1/2 x 12 3/8 in. (44.5 x 31.4 cm)

\$40,000 - 60,000

Published

Daniel J. Ehnborn, *Indian Miniatures: The Ehrenfeld Collection*, New York, 1985, pp. 82-83, no. 33.

John Seyller and Konrad Seitz, *Mughal and Deccani Paintings: Eva and Konrad Seitz Collection of Indian Miniatures*, Museum Rietberg, Switzerland, 2011, pp. 86-87, no. 25.

Exhibited

Indian Miniatures from the Ehrenfeld Collection, American Federation of Arts, circulated September 1985-November 1987.

Provenance

Dr. and Mrs. William K. Ehrenfeld Collection by 1985

Sotheby's, New York, 23 March 2000, lot 21

Eva and Konrad Seitz Collection

Private Collection

Krishna is shown as a divine cowherd and enchanting lover playing the flute. He is blue-skinned and stands against a tree with one leg crossed over the other in a jaunty pose. Set on the banks of a river, he is surrounded by *gopis* (milkmaids) who are captivated and swooning as they listen to the music. The cows and two peafowl also pause and listen closely. The cows' lower bodies are decorated with red paint edged with floral patterns, and a chain of bells hangs around their necks. In a rich landscape distant cows and herders gather under pink rock formations, while beyond them lie manicured gardens and the domes and spires of a city on the horizon beneath a dramatic orange sunset and darkening blue sky. An inscription on the city wall reads "*amal-i Faizullah*", meaning "work of Faizullah."

This painting depicts a traditional and highly popular Hindu subject, common in both painting and sculpture. Krishna's flute-playing enchants all of nature, drawing the attention and affection of animals and humans alike. He is beloved for his playful exploits, first as a child and later as a cowherd, particularly for his mischievous interactions with the *gopis*.

Lucknow, the capital of Oudh, became a vibrant cultural center under the Nawabs, who were wealthy patrons of the arts. Their court attracted painters, poets, and musicians, making the city a hub of creativity that rivalled Delhi. Known for both luxury and artistic energy, Lucknow's culture blended Islamic and Hindu traditions with European influences, which circulated through the court at the time. This painting is rendered in the late Mughal style while incorporating a sense of receding depth inspired by European landscape painting. Faizullah's works are recognizable for this use of depth, the figures' sideways glances, long elegant profiles, and varied complexions. Other works by this artist are held in private collections as well as major museums, including the Cleveland Museum of Art (acc. no. 2013.343).





736

**A DOUBLE-SIDED MANUSCRIPT PAGE: LOVERS SHARE
A WINE CUP; TWO MAIDENS IN THE MOONLIGHT**
DECCAN, 18TH CENTURY

Opaque watercolor and gold on paper.

Maidens Image: 8 3/8 x 6 in. (21.3 x 15.2 cm);

Couple: 6 x 3 5/8 in (15.2 x 9.3 cm);

Folio: 15 x 10 in. (38.2 x 25.5 cm)

\$8,000 - 12,000

Provenance

Louise Doyle, Ledminster, Massachusetts

Acquired by the above from Doris Wiener, 1968

Bonhams, New York, 18 March 2013, lot 71

Private Collection, New York

This double-sided page originates from a dispersed late 18th-century album, likely assembled for a European patron. On one side, a garland-bearing maiden urges her companion onward across a moonlit landscape toward an amorous tryst. On the reverse, framed within a cusped niche window, a prince offers a cup of wine while steadying his lover, who grasps his arm in gentle resistance. The elongated almond-shaped eyes, tapering noses, high foreheads, and attenuated proportions, together with jewel-like color harmonies and densely patterned floral margins, are characteristic of late Deccani painting (cf. Zebrowski, *Deccani Painting*, London, 1983, p.251, no. 223).



737

RADHA AND KRISHNA

BIKANER, 18TH CENTURY

Opaque watercolor and gold on paper.

Image: 7 1/4 x 5 1/4 in. (18.4 x 13.3 cm)

\$4,000 - 6,000

Provenance

Private US Collection

Private Massachusetts Collection since c. 2011

Krishna holding a flute is seated on a lotus flower within a landscape by a river, flanked by two cows, and offered refreshments by Radha. The lotus, a traditional symbol of purity and transcendence, emphasizes his divine nature. He holds a blossom to his nose; a gesture associated with reflective love and emotional absorption. In poetic traditions connected to Krishna imagery, fragrance signifies invisible emotional presence, memory, and longing. The act of smelling the flower may suggest contemplation of Radha or the sweetness of love itself, blending themes of union with subtle undertones of yearning. For a similar landscape composition see a Bikaner painting dated 1714 in The Metropolitan Museum of Art, New York (1980.526.2).



738

A PORTRAIT OF A STALLION

KISHANGARH, CIRCA 1750

Opaque watercolor and ink on paper.

8 1/4 x 11 5/8 in. (21 x 29.5 cm)

\$8,000 - 12,000

Provenance

Private Collection, New York

This elegant portrait displays the refinement and palette characteristic of the Kishangarh style in the mid-eighteenth century. Shown in poised profile, with elongated limbs, an arched neck, and a delicately tapering muzzle, the horse reflects the court's ideal of a highly prized mount. In Rajasthan, horses were essential to warfare, diplomacy, and ceremony, and occupied a central place in the visual language of kingship. Royal portraiture had become the dominant genre of Rajput painting, and equestrian portraits served as powerful emblems of martial prowess, mobility, and territorial authority.

The contrast between the fully finished horse and the faintly outlined groom holding the reins emphasizes the animal as the primary subject. A comparable equine portrait attributed to Bhavanidas was sold at Sotheby's, 6 October 2015, lot 54.



739

AN ILLUSTRATION FROM A RAMAYANA SERIES, ATTRIBUTED TO MANAKU

GULER, PAHARI, CIRCA 1740

Brush drawing on paper; inscribed in the top border.

8 3/8 x 11 3/4 in. (21.3 x 30 cm)

\$6,000 - 8,000

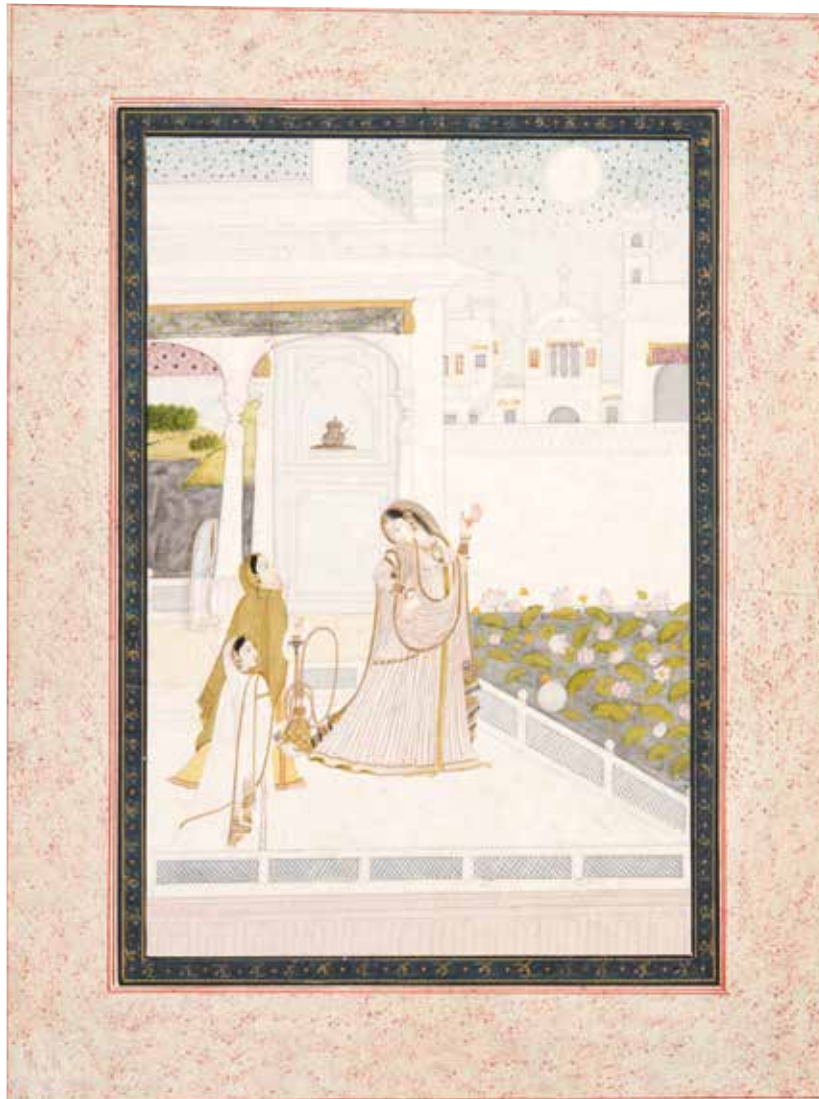
Provenance

Private Collection, New York

In confident, fluid strokes, the inspired composition portrays Rama and Lakshmana, supported by the monkey and bear army, locked in combat with one of Ravana's generals.

See drawings from the same series published in Goswamy, *Manaku of Guler*, 2017, pp. 494-99, nos. B294-307, including two closely related battle scenes depicting Rama and Lakshmana in leaf skirts and headdresses (B300-B301).

Manaku, who was probably born around 1700, was the elder brother of Nainsukh and son of Pandit Seu. He lived and worked at Guler for his entire life. His name appears in the colophon of a *Gita Govinda* of 1730.



740

**AN ILLUSTRATION FROM A RASIKAPRIYA SERIES:
A LOVELORN RADHA AT NIGHT ON A PALACE TERRACE
WITH FEMALE COMPANIONS**

KANGRA, CIRCA 1810-20

Opaque and watercolor on paper.

Image: 8 1/4 x 5 1/2 in. (21 x 13.9 cm);

Folio: 11 1/8 x 8 1/2 in. (28.2 x 21.6 cm)

\$4,000 - 6,000

Provenance

Peter Blohm, Leicester, 2005

Private New York Collection

Radha stands on a palace terrace with two maids, overlooking a lotus-filled garden and town beneath a luminous full moon and starry sky, the landscape gently receding into the distance. Her poised stance and the maids' attention suggest a moment of preparation and anticipation.

The *Rasikapriya* ("Connoisseur's Delight"), composed in the late 16th century by Keshavdas, is a celebrated vernacular poem equating Radha and Krishna's courtly romance with divine union. It was widely illustrated across northern India in the early 17th century. Here, the pale architecture, subtle palette, and lyrical contours exemplify the refined Kangra idiom. The painting is closely related in style and date to a Kangra scene sold at Bonhams, London, 1–9 December 2025, lot 238.



741

ARDHANARISHVARA

KANGRA, CIRCA 1820

Opaque watercolor and gold on paper.

Image: 8 5/8 x 13 1/4 in. (22 x 33.8 cm);

Folio: 12 x 16 1/2 in. (30.4 x 42.1 cm)

\$20,000 - 30,000

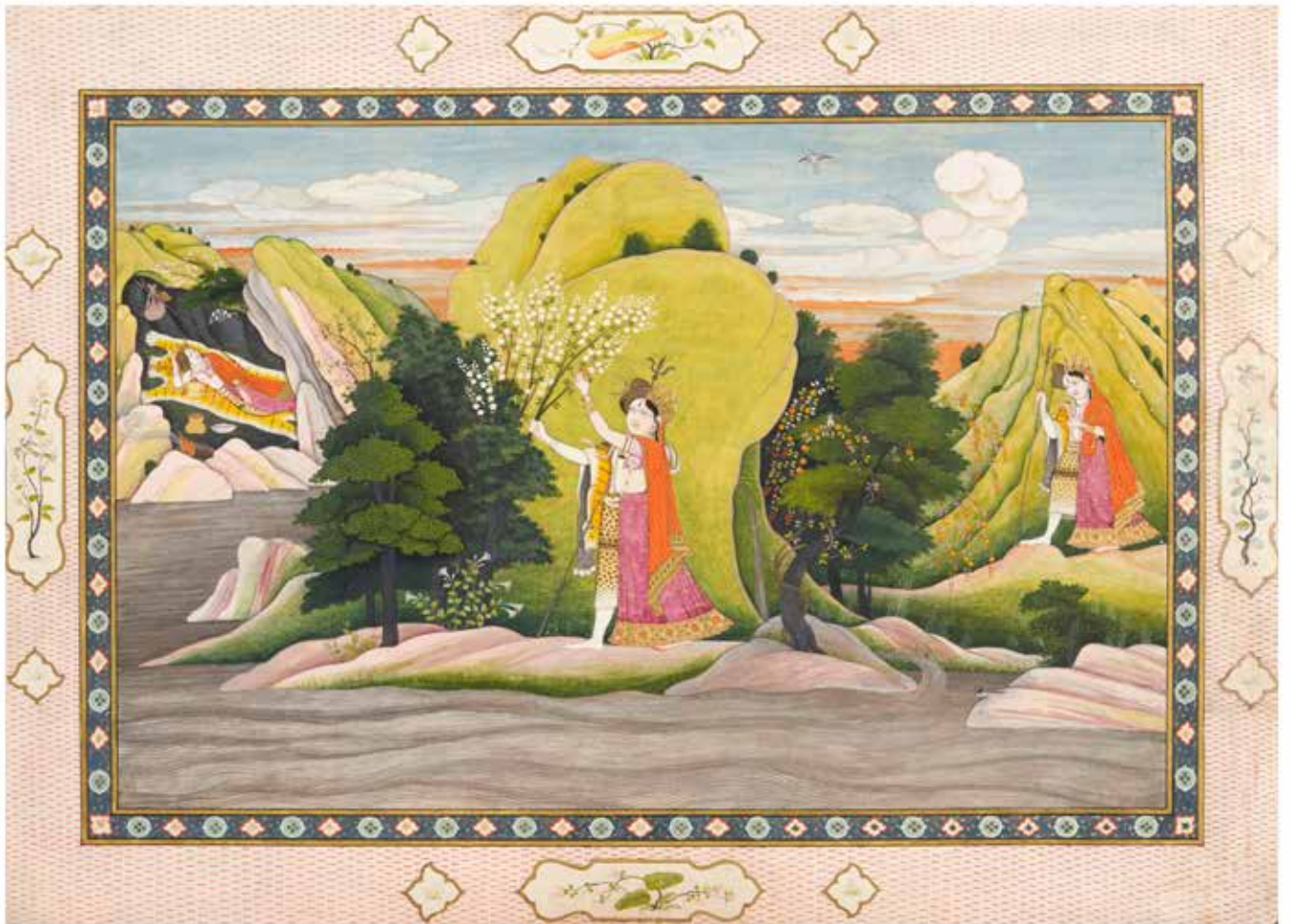
Provenance

Private US Collection

Private Massachusetts Collection since c. 2011

Ardhanarishvara is depicted here in three stages of a continuous visual narrative: entering the Himalayan mountain landscape (right), plucking a blossom from a tree (center), and resting on a tiger skin in a cave within Mount Kailasa (left).

Ardhanarishvara is a composite form of the Hindu god Shiva and his female counterpart. The name may be translated as "the Lord who is half woman," with the body divided along a vertical central axis into binary opposites fused together. The identity of each half remains distinct, yet both elements are unified within a single image. For a comparable treatment of the figure, see an Ardhanarishvara painting, Kangra, circa 1820, in the Philadelphia Museum of Art (1959-93-70).







742

**AN ILLUSTRATION FROM A KEDARA KALPA SERIES:
THE SADHAKAS OFFER WORSHIP AT A SHRINE,**
ATTRIBUTED TO THE FAMILY WORKSHOP OF PURKHU
GULER OR KANGRA, CIRCA 1800-25

Opaque watercolor on paper; verso numbered '6' in takri.
12 1/4 x 18 in. (31.1 x 45.7 cm)

\$6,000 - 8,000

Provenance

Private US Collection

Private Massachusetts Collection since c. 2011

The *Kedara Kalpa* praises the great merits of pilgrimage to Shiva's icy sanctuary at Kedarnath, high in the Himalayas. It follows five *sadhakas*, practitioners of unwavering resolve, as they cross snowy peaks, worship at shrines, and resist celestial temptations. In the present folio, the sages appear three times: worshipping at a shrine to the Goddess; pausing to eat rice from leaf plates; and venturing on to the next stage of their pilgrimage.

The painting stems from one of two closely related series that B. N. Goswamy attributes to the family workshop of Purkhu in the first quarter of the 19th century. It belongs to the series that is without white rules in the blue margins, and which is numbered on the verso rather than the recto. Eleven other pages from this series are in the National Museum, New Delhi, published in Goswamy & Goswamy, *A Sacred Journey*, 2021, nos. K2, K5, K7, K9, K10, K12, K14, K16, K18, K22 & K23. Of particularly note is the following page in the sequence, showing the sages in the 'barren icy heights' toward which they set out in the upper left of the present painting (*ibid.*, p. 57, no. K9; National Museum, New Delhi. 63. 1153). Two further folios are in the private collections of Eberhard Rist and Nitin Bhayana (K13 & K20, respectively).



743

AN ILLUSTRATION FROM A RAMAYANA SERIES

GULER OR KANGRA, CIRCA 1840-50

Opaque watercolor and gold on paper.

11 1/4 x 18 1/8 in. (28.6 x 46 cm)

\$6,000 - 8,000

Provenance

F. Suie One, Co., Pasadena, California

The scene depicts the ten-headed demon-king Ravana, principal antagonist of the *Ramayana*, seated on a cushioned throne within a fortified pavilion beyond his capital, Lanka. He receives two commanders who prostrate before him in formal audience. Warriors bearing shields, spears, and standards fill the pavilion and crowd its threshold. The architecture is articulated through arched doorways, patterned columns, and abundant gold leaf that highlights structural elements, weaponry, and royal regalia.

Closely related Guler/Kangra *Ramayana* scenes, attributed circa 1850, include an example in the Los Angeles County Museum of Art (M.73.79) and another sold at Christie's, New York, 27 September 2017, lot 229.



744

A MOTHER AND CHILD WITH A NATH SAINT
JODHPUR, DATED 1824 CE

Opaque watercolor and gold on paper; inscriptions within the white marble pavilion include the names of the figures; verso inscribed with a reference to the *Siddh Siddhant Paddhati*, the foundational text of the Nath tradition, and dated Samvat 1881 (1824 CE); a later third inscription verso, upside down, describes the painting as a 10-month-old child playing with his mother.
18 1/4 x 15 3/4 in. (46.3 x 40 cm)

\$3,000 - 5,000

Provenance

Collection of a Bay Area Artist

This portrait shows the Nath yogi Gumannathji with the noblewoman Vijay Kanwar and her infant, likely commissioned to commemorate the family's association with the yogi and his blessing. The Nath sect in Jodhpur, established by Jalandharnath, rose to significant political influence under Maharaja Man Singh (r. 1803–1843), who credited them with his ascent. Nath leaders were therefore often depicted in aristocratic, secular and luxurious styles. Painting under Man Singh differed significantly from earlier conventions, marking a golden age in the history of Jodhpur painting. A *Siddh Siddhant* illustration also painted in 1824 CE appears in Rosemary Crill's *Marwar Painting*, p. 147, fig. 122; and a similarly opulent 1830 portrait of Man Singh was sold at Sotheby's on 25 March 1987, lot 106.



745

PROCESSION OF NARASIMHA

TANJORE, CIRCA 1800

Opaque watercolor and gold on paper, laid on card.

8 7/8 x 12 3/4 in. (22.5 x 32.4 cm)

\$6,000 - 8,000

Provenance

Collection of Siddharth K. Bhansali, New Orleans

Acquired in New York, 1990s

This early 19th-century Tanjore painting depicts the grand temple chariot (*ratha*) of Narasimha advancing in ceremonial procession across an open landscape. The monumental, multi-tiered pyramidal superstructure, mounted on large wheels, functions as a mobile shrine, housing the deity within an open sanctum flanked by musicians.

These chariots were constructed as temporary wooden edifices, lavishly decorated and deliberately designed as vertical continuations of the temple's architecture. Drawn during annual *rathotsava* festivals, they allowed the deity to emerge from the temple precinct and circulate among devotees. Long rows of bare-chested worshippers pull thick ropes to move the chariot, while attendants stabilize the structure with poles and supports, conveying coordinated ritual movement.

The present work closely aligns with a group of procession scenes sold at Christie's, New York, 28 March 2024, lot 111, notably in the frieze-like alignment of figures, the architectural treatment of the chariot, the open landscape, and rendering of the clouds. Related early-19th-century procession scenes are in the British Museum (1974,0617,0.14.5 & 2005,0716,0.1.14).



746

PROCESSION OF VISHNU

TANJORE, CIRCA 1800

Opaque watercolor and gold on paper, laid on card.

8 7/8 x 12 3/4 in. (22.5 x 32.4 cm)

\$6,000 - 8,000

Provenance

Collection of Siddharth K. Bhansali, New Orleans

Acquired in New York, 1990s

This painting depicts a temple procession of Vishnu, shown blue-skinned and richly ornamented, enthroned as an *utsava murti* on a palanquin beneath a white ceremonial parasol. Two attendants hold flywhisks (*chauri*) beside the deity. A kneeling palanquin bearer supports the structure at the front, while rows of Brahmin attendants carry the platform on their shoulders. Processional musicians with torchbearers, banner holders, and devotees advance in ordered sequence across the open landscape.

Fine contour drawing, frontal figuration, repeated facial types, and a flattened spatial field correspond with other circa 1800 Tanjore procession paintings, such as a closely related group sold at Christie's, New York, 28 March 2024, lot 111.

747^W

A GREY SCHIST FIGURE OF YAKSHI

ANCIENT REGION OF GANDHARA, 4TH CENTURY

32 in. (81.3 cm) high

\$40,000 - 60,000

犍陀羅 四世紀 片岩藥叉女像

Published

Chandreyi Basu, *Displaying Many Faces: Art and Gandharan Identity: Selections from the David R. Nalin Collection*, 2004, p. 71, pl. 73.

Provenance

David R. Nalin Collection

Acquired in Pakistan, late 1960s

Yakshis are female nature spirits rooted in early Indian religious belief, associated with fertility, abundance, water, vegetation, and the generative forces of the natural world. Appearing across Buddhist, Jain, and Hindu contexts, they function as auspicious figures and guardians, frequently incorporated into architectural programs such as railings, pillars, and shrine façades. This imagery is well established in earlier Indian sculpture, notably in a yakshi pillar from Bharhut (1st century BC–1st century AD), sold at Christie's, New York, 20 September 2007, lot 269, and a sandstone tree spirit from Sanchi in the Nasli and Alice Heermaneck Collection (LACMA, M.85.2.1). During the Kushan period, art from the Mathura and Gandhara regions drew on a shared religious and visual culture and both produced yakshi figures according to distinct regional sculptural conventions, though such imagery is comparatively rare in Gandhara.

Standing in a restrained *tribhanga* that introduces gentle movement without exaggeration, the figure is compact and firmly modeled, with full breasts, a rounded abdomen, and broad hips conveyed through controlled volume rather than overt sensuality. She wears a clinging lower garment secured by a knotted sash at the waist, its folds arranged in softly curving bands over the legs. Thick anklets, rounded armlets, and layered necklaces emphasize the weight and material presence of the body.

She holds a large lotus-shaped vessel in her right hand at shoulder height, an emblem of plenitude resembling a cornucopia, while her left hand rests upon a water pot supported by a diminutive *gana*, reinforcing themes of fertility and abundance. The serene face, with heavy-lidded eyes and a faint smile, is framed by striated hair gathered beneath a wreath and elaborate headdress.

Comparable headdresses appear on a Gandharan Panchika and Hariti group in the Ashmolean Museum (EA1962.42) and another in the British Museum (1950.0726.2), figures likewise associated with abundance. Yakshi figures produced in Mathura tend toward pronounced voluptuousness and sensuality, exemplified by a figure in the Cleveland Museum of Art (2012.19). Gandharan yakshis, by contrast, are more restrained, as seen in this example and in a yakshi in the Ashmolean Museum (EA1995.66) and another found at Mathura but thought to derive from Sahri-Bahlol, published in Ludwig Bachhofer, *Early Indian Sculpture*, New York, 1929, fig. 151.



748

A GREY CHLORITE STELE OF VISHNU

KASHMIR, LATE 7TH/8TH CENTURY

12 in. (30.5 cm) high

\$40,000 - 60,000

克什米爾 七世紀末/八世紀 灰岩毗濕奴像

Published

Pratapaditya Pal, *The Arts of Kashmir*, New York, 2007, p. 80-81, no. 77

John Siudmak, *The Hindu-Buddhist Sculpture of Ancient Kashmir and Its Influences*, 2013, p. 233, pl. 102.

Provenance

John Siudmak Asian Art, London, 1998

A Distinguished Private European Collection

This chlorite stele carved in the round depicts a four-armed Vishnu attended by a forward-bending Gadanari, who holds a chowrie, and backward-arching Chakrapurusa, who holds a fan. They represent Vishnu's personified weapons, symbols that are carved on the back side of each attendant figure. Vishnu stands on a lotus in shallow relief, the petals which fall over the edge of the plinth. Arising out of the lotus is the bust of the Earth Goddess.

Siudmak dates this sculpture to the second quarter of the 7th century and articulates its post-Gupta style. He closely compares this sculpture to a 7th century Vishnu in the Metropolitan Museum of Art (1982.462.9). Both exhibit anatomical volume and draped garments folded around their waist, cascading in layered pleats down his leg. These notable features reflect the enduring influence of Classical designs from the ancient region of Gandhara. Both sculptures feature a double-stranded *yajnopavita* that falls to the level of the groin and a wide sash crossing diagonally across Vishnu's waist with a small folded loop, bearing Gupta motifs.

There are several differences between this sculpture and the Met example. The diadem of each includes three raised emblems, though this sculpture features a crescent design supporting a flower-head. It is the crown type which becomes the dominant headdress for Brahmanical and Buddhist deities alike (Siudmak, *The Hindu-Buddhist Sculpture of Ancient Kashmir and Its Influences*, 2013, p. 333, pl. 151a). Unlike the Met Vishnu's bibbed necklace, this necklace displays dangling pendants. The face also differs, with heavier slanted eyes and a more narrowly structured physiognomy. The sculpture also bears comparison to another 7th century Vishnu in the Museo d'Arte Orientale, Turin (1Ap/163).



749W

A MOTTLED SANDSTONE STELE OF LAKSHMINARAYANA

RAJASTHAN, KANKROLI, LATE 10TH/EARLY 11TH CENTURY

27 x 19 3/4 in. (68.5 x 50.2 cm)

\$8,000 - 10,000

Provenance

Sotheby's, London, 23 July 1984, lot 128

Sotheby's, New York, 5 December 1992, lot 95A

Private American Collection

Flanked by a male attendant and an adorable goddess with her hands stretched behind her head, Vishnu and Lakshmi embrace affectionately, benign and watchful.

The beaded pedestal decorated with palmettes below this divine couple is a distinctive feature of steles attributed to Kankroli (near Udaipur). Compare to steles of *mithuna* in Sotheby's, New York, 5 December 1992, lot 81; the Philadelphia Museum of Art (acc. #1994-148-22); and the Brooklyn Museum (acc. #86.273). Also compare Sotheby's, New York, 21 & 22 March 1990, lot 246.





750

A LARGE COPPER ALLOY JINA SHRINE

KARNATAKA, GANGA PERIOD, 9TH CENTURY

21 5/8 in. (54.9 cm) high

\$150,000 - 200,000

Published

Robert J. Del Bonta, *The Pursuit of Salvation: Jain Art from India*, New Orleans Museum of Art, 2021, p. 44, no. 27.

Exhibited

The Pursuit of Salvation: Jain Art from India, New Orleans Museum of Art, 13 March 2020-9 October 2022

Provenance

Collection of Siddharth K. Bhansali, acquired in London, 1980s

On loan and on view at the New Orleans Museum of Art, 2020-2025

The glistening Jina stands within a flaming mandorla, in strict symmetry as a visual embodiment of the blissful and liberated state attained through rigorous and austere ascetic practice. He is naked, or *sky-clad*, a characteristic of the Digambara sect of Jainism prevalent in Karnataka at the time. Jain texts frequently compare the Jina to the sun, radiant with his own meditative energy, and generating light that dispels darkness. This sculptural ensemble endeavors to illustrate such imagery: the edging of the mandorla with flickering flames gives the composition a sense of relentless intensity. At the apex is a *kirtimukha* mask, a protective emblem associated with the consumption of ego and ignorance and the warding off of malevolent forces.

The Jina's body is defined by smooth, tightly controlled surfaces that emphasize the robust, swelling thighs and shoulders, and elongated arms closely following the body's contours. The hands are held slightly away from the sides in a "body-abandonment" posture, avoiding all sensory stimulation. His gaze is detached, signaling his transcendence of worldly concerns. The calm, polished surfaces of his body counterbalance the textured, fiery aureole, visually juxtaposing serenity and the intense energy of meditation. Compare the fleshy facial features to a 9th-century Jina from Karnataka in the Metropolitan Museum of Art (acc. no. 1995.423).

Produced in the Deccan during the Western Ganga period, this bronze belongs to a rare and distinguished sculptural corpus. Ruling from their capital at Talakad until their defeat by the Cholas in 1004, the Western Gangas were major patrons of Jainism, leaving a lasting cultural legacy in Karnataka despite later political subjugation. Jain Digambara communities flourished under their rule and supported extensive artistic production. While standing Jina images from the Western Ganga and early Chola periods often appear similar, Chola examples generally feature less lustrous alloys, rounder facial types, and more softly defined eyes than seen here, (cf. Pal, *The Elegant Image: Bronzes from the Indian Subcontinent*, New Orleans, 2011, pp. 105–6, figs. 7–8; Pal, *The Peaceful Liberators: Jain Art from India*, Los Angeles, 1995, p. 161, no. 47B; Christie's, New York, 20 March 2012, lot 59).



751

A BRASS FIGURE OF JINA

KARNATAKA, GANGA PERIOD, 9TH CENTURY

4 5/8 in. (12 cm) high

\$50,000 - 70,000

Published

Robert J. Del Bonta, *The Pursuit of Salvation: Jain Art from India*, New Orleans Museum of Art, 2021, pp. 43, no. 26.

Exhibited

The Pursuit of Salvation: Jain Art from India, New Orleans Museum of Art, 13 March 2020-9 October 2022.

Provenance

Collection of Siddharth K. Bhansali Collection, acquired in London, mid-late 1970s

On loan and on view at the New Orleans Museum of Art, 2020-2025

This seated Jina, or Tirthankara, appears as a yogic ascetic and spiritual teacher, seated on a lotus pedestal and embodying the Jain ideal of inner wisdom. Though modest in scale, the figure conveys a powerful presence, its poised form suggesting controlled breath and meditative stillness associated with *prana*.

Jinas, meaning "victors," attained enlightenment through meditation and rigorous self-discipline, escaping the cycle of rebirth. As Tirthankaras, or "ford-crossers," they guide others toward liberation and spiritual freedom. This image likely represents Mahavira, the historical founder of Jainism and a near contemporary of the Buddha in the fifth century BCE. Jain devotional practice centers on venerating Jina images, meditation, and renunciation, and bronzes such as this were created for temple or household shrines. Through worship, Jains honor both the enlightened beings and the ethical principles they taught, especially nonviolence and reverence for all life.

Produced in the Deccan during the Western Ganga period, this bronze belongs to a rare and distinguished sculptural corpus. Ruling from their capital at Talakad until their defeat by the Cholas in 1004, the Western Gangas were major patrons of Jainism, leaving a lasting cultural legacy in Karnataka despite later political subjugation. Jain Digambara communities flourished under their rule and supported extensive artistic production. While standing Jina images from the Western Ganga and early Chola periods often appear similar, Chola examples generally feature less lustrous alloys, rounder facial types, and more softly defined eyes than seen here. Compare to a slightly larger Ganga Period brass figure of Rishabhanatha sold at Bonhams, New York, 19 March 2018 lot 3070.



752

A COPPER ALLOY PANCATIRTHA OF RISHABANATHA

MADHYA PRADESH, CHANDELLA PERIOD, DATED 1011 CE

Inscribed at the back with a single line inscription dated Samvat 1068 (1011 CE).

8 1/2 in. (21.5 cm) high

\$200,000 - 300,000

Published

Phyllis Granoff (ed.), *Victorious Ones*, New York, 2009, pp. 194-5, no. S18.

Pratapaditya Pal, *The Elegant Image*, New Orleans, 2011, pp. 94-5, no. 52.

Robert J. Del Bonta, *The Pursuit of Salvation: Jain Art from India*, New Orleans Museum of Art, 2021, pp. 7, 28 & 47, no. 34.

Exhibited

Victorious Ones, Rubin Museum of Art, New York, 28 September 2009 - 15 February 2010.

The Elegant Image: Hindu, Buddhist and Jain Bronzes from the Indian Subcontinent in the Siddharth K. Bhansali Collection, New Orleans Museum of Art, 5 August - 23 October 2011.

The Pursuit of Salvation: Jain Art from India, New Orleans Museum of Art, 13 March 2020- 9 October 2022.

Provenance

Collection of Siddharth K. Bhansali, New Orleans

Acquired directly from a Private Frankfurt Collection, c. 1980

On loan and on view at the New Orleans Museum of Art, 2020-2025



This rare and important shrine of five jinas, known as a *panchatirtha*, features Rishabhanatha enthroned at its center. As the first jina of the present cycle of twenty-four, he is identified by the long locks falling over his shoulders and by the small bull placed before his throne. Seated in yogic meditation on a cushioned lion throne beneath stylized *ashoka* branches—an allusion to his first meditation after renunciation—Rishabhanatha is flanked by four standing, nude jinas reflecting the Digambara (sky-clad) tradition of Jainism. Parasols, garland bearers, and attendants holding flywhisks emphasize his exalted, celestial status. At the center of the pedestal, two devotees venerate the *dharmachakra*, the wheel of law, a symbol of religious wisdom shared with Buddhism. Emerging from lotus flowers on either side of the pedestal are the yakshi Chakreshvari on the right, who serves as a messenger and protector facilitating the spread of teachings, and Ambika, the mother goddess, on the left. Nine celestial deities are depicted on the front of the throne, further enhancing the shrine's spiritual hierarchy. A brief inscription on the reverse of the pedestal records the dedication date of the image.

The sculpture has rounded, naturalistic modeling with a robust, tactile quality. Its elongated backplate rises dramatically to accommodate the accompanying figures and intricate iconography, lending the sculpture both elegance and imposing proportions. This remarkable shrine exemplifies how, despite the conventions of Jain iconography being well-established by the turn of the eleventh century, such sculptures could still exhibit a striking degree of artistic individuality. For a full description of the iconography see Granoff (ed.), *Victorious Ones*, 2009, pp. 194-5, no. S18.

Jain sculpture flourished under the Chandella Dynasty (c. 9th–13th century) in Central India, particularly at sites such as Khajuraho's eastern temple cluster including the Parshvanatha, Adinatha, and Shantinatha temples, where vibrant Jain merchant communities sponsored temples and images alongside the dynasty's better-known Hindu monuments. Although the Chandellas are most often associated with Hindu architecture, Jain communities were numerous and well-integrated into urban and mercantile networks. Inscriptions frequently record endowments from Jain lay patrons and elite families rather than direct royal commissions. Important centers such as Aharji produced hundreds of Jain images between the mid-10th and 13th centuries, reflecting a dense devotional landscape and an active culture of pilgrimage.



753^W

A BUFF SANDSTONE FIGURE OF VAMANA

RAJASTHAN OR UTTAR PRADESH, 10TH/11TH CENTURY

24 1/4 in. (61.6 cm) high

\$10,000 - 15,000

Provenance

Sotheby's, New York, 16 & 17 March 1988, lot 63

Private Collection, New York

Vamana is the fifth avatar of Vishnu, taking the form of a dwarf. He is depicted in the balanced, composed stance traditionally associated with Vishnu. As the guardian of cosmic order, Vishnu descends to earth as an avatar when the world faces imbalance or evil. When the powerful King Bali was gaining too much power, Vishnu appeared as a dwarf to fool the king by asking for as much land as he could cover in three steps. Bali granted the request, confident that he would lose nothing. Vishnu then assumed his gigantic form as Trivikrama, covering the earth with the first step, the heavens with the second, and sent Bali to the netherworld with the third. Compare to a similar example in The Walters Art Museum, Baltimore (25.260).



754^W

A BUFF SANDSTONE STELE OF A KING WITH AN OFFERING

CENTRAL INDIA, KHAJURAHO, CIRCA 11TH CENTURY

27 in. (68.6 cm) high

\$300,000 - 500,000

印度中部 克久拉霍 約十一世紀 黃砂岩君王獻祭碑

Provenance

Spink & Son Ltd., London

Sotheby's, New York, 23 March 1995, lot 17

Willard G. Clark Collection, Hanford, California

Carlton Rochell Asian Art, New York

American Private Collection, acquired in 2004

A noble male figure sits in equipoise on a cushioned lotus seat over a tall pedestal base. His face with curated curls of hair, neatly trimmed moustache, and discerning eyes bears a countenance of intent. His body, detailed with ornamental jewelry and a billowing scarf, sits in *dhyanasana* in limber stillness showing great discipline. Elbows pointed out and legs wide, his symmetry commands reverence. Yet, as he delicately holds an offering cupped between his two palms, he too makes a gesture indicative of veneration. Fashioned both with reference to the image of a god and of the devout worshipper, this well preserved and remarkably rare sculpture presents the portrait of a Chandella king in the guise of a divine ruler.

Beginning in the 9th century, the Chandellas rose to power in the region of Khajuraho in Bundelkhand shifting the suzerainty once held by their ruling neighbors, the Gurjara-Pratiharas. Like other feudatories in North India, the Chandellas capitalized on the weakening position of the Gurjara-Pratiharas, establishing their own principality in the region up until their own downfall in the 13th century. Asserting their divine origins and dynastic name after Chandra, the ancient god of the moon, the Chandellas flourished as a rich and vibrant culture whose kings actively tended to the arts, poetry, and civic projects. Their most notable contributions encompass a legacy of harmoniously integrated sculpture within their architectural designs, almost all exclusively dedicated to religious ends.



The images manifested on these Nagara-style temple facades depict lavish and exuberant activities. Carved sculptures of angular contours and hard modeling, both on the interiors and exteriors of the walls show panoramas of daily life, war, love, dancers, celestial and divine beings including the *matrikas*, or seven mothers, *nagis*, nymphs, animals, female attendants, courtesans, musicians, devotees, and erotic couples. These depictions overlap in dynamic and enchanting scenes all across the temple walls, revealing undercurrents of feudal beliefs in the power of magic, the gallantry of warfare, amorous coupling, and tantra (ibid, 1986, 168-169). Everything about these temples conveys embellishment and elaboration both in form and subject. All commissioned by these Chandella kings, this medieval period included "exaggerated and colorful accounts of princely patrons", and an "egotistic display...among princes and feudatories to excel others in building ever larger and grander temples adorned with sculptural profusion." (ibid, 1986, p. 160) These architectural feats and densely packed sculptural scenes of celestial and earthly realms set upon the walls show competing grandeur and the universal wealth and power of these kings.

Establishing their sovereignty, Chandella rulers including Yashovarman (r. 925-50) and his son Dhanga (r. 950-999), aligned themselves with the Brahmins and the Vedic order, depending on them to recognize their social status (V. Dehejia, *Indian Art*, London 1997, p. 168). They built large sandstone temples dedicated to these Hindu gods, including Dhanga's own temple, Visvanatha, completed in 999, which pays homage to Shiva. His later successor and the most prosperous of the Chandella rulers, Vidyadhara (r.1017-1029) also by inscription identifies himself as a great devotee of Shiva within the largest and grandest temples of Khajuraho, Kandariya Mahadeva. These sandstone structures of successively raised peaked roofs positioned on a large, raised plinth "which by its [Visvanatha Temple] architectural grandeur and sculptural exuberance easily impresses as a monument fit for a king" (D. Krishna, *Khajuraho*, New Delhi, 1986, p. 71).

An image amidst the walls of these temple depicts a large multi-armed Shiva seated on top of a raised block, in a similar fashion to that of the sculpture depicted here (Getty Images 546145503). Like the Chandella king, Shiva too sits with both legs crossed. Their adornments of beaded *dhoti* set around a full abdomen, triple strand necklace which falls in a u-shape over the chest, the collar of pendant beads, and hooped earrings hanging from pendulous lobes closely resemble one another. Like many of the deities at Khajuraho, including a standing Shiva at Visvanatha temple on the south wall, the Chandella king wears a diamond-like mark on his chest, an auspicious symbol deliberately identifying his divine position (ibid, 1986, p 129). Compared to the seated Shiva and to other sculptural depictions of these gods, the Chandella ruler remains modestly adorned, devoid of anklets, armbands, or crown. His simplified appearance, amidst his invocation of Shiva, and his garland offering between his hands, without any further contextual reference, appears merely dutiful and pious.

Nevertheless, he too shows an exaggerated style, which aligns with the sculptural conventions on these temples. His divinity, fashioned in the image of a god indicates a man asserting his exalted status, as his plinth, ornamentation, and frontal appearance make clear. His offering between his delicately folded fingers, the flanking seated figures with hands in *anjali mudra*, and wide elbows, testify to his piety, his devotion, and humility in the presence of the gods. He serves as an intermediary between the celestial and earthly worlds. Where this dignified king would have fit into a schematic sculptural program within these temples remains unknown, though, within this self-constructed hierarchy, this Chandella king holds an illustrious and glorified position.



755

A COPPER ALLOY SHRINE OF UMA-MAHESHVARA

NORTHEASTERN INDIA OR BANGLADESH, PALA PERIOD,
EARLY 12TH CENTURY

6 1/2 in. (16.5 cm)

\$30,000 - 50,000

印度東北部或孟加拉 帕拉時期 十二世紀早期 濕婆與帕爾瓦蒂銅像

Published

Jane Casey, *Medieval Sculpture for Eastern India: Selections from the Nalin Collection*, 1985, p. 79, pl. 52.

Provenance

Dr. David Nalin Collection by 1970

Acknowledged in the preface of the lot's publication (p. 7), Prof. John M. Rosenfield noted first seeing Dr. Nalin's collection of Pala sculpture at the latter's residence in Cambridge, MA, in November 1970

This image depicts a domestic erotic scene in which the ithyphallic Shiva distracts Parvati from her toilette, while she turns her mirror toward him to reflect his divine effulgence to the worshipper. Shiva sits in *lalitasana*, his primary right hand gently caressing Parvati's cheek, while his primary left hand supports her breast in a gesture of tender affection. In his outer lower right hand, he holds a blue lotus (*nilotpala*), a symbol of purity, while his outer left grasps a trident (*trisula*), a sign of divine authority. Parvati sits upon his lap, her right arm resting across his shoulder, and her left hand holding the mirror (*adarsa*).

Below, Nandi crouches beneath Shiva and a lion beneath Parvati, representing their respective mounts. To either side sit their sons—Skanda (*Karttikeya*) beside Shiva and Ganesha beside Parvati—each backed by a pointed aureole (*prabhamandala*). Together, they form the Shiva Parivara, or divine family, symbolizing cosmic unity. A kneeling devotee appears below, while a pierced *prabhavali* with flame tips and lotus finial frames the shrine.

Comparable examples across eastern India demonstrate the widespread veneration of this form. A 10th-century Bihar Uma-Maheshvara in the Los Angeles County Museum of Art (M.79.9.3) displays its classic formulation. A late 10th/11th-century Bengal or Bihar bronze from the Blanchette Hooker Rockefeller Fund in the Asia Society Museum, New York (1994.2) and an 11th-century inscribed Vishnu with Sri and Pusti from Bangladesh (Ray, *Eastern Indian Bronzes*, 1986, p. 160, fig. 259a) share the same stepped base. A closely related Uma-Maheshvara in the National Museum, New Delhi (ibid., p.163, no.273) similarly presents the full Shiva Parivara grouping.



756W

A BLACKSTONE STELE OF AVALOKITESHVARA

BIHAR, PALA PERIOD, 9TH/10TH CENTURY

20 1/4 in. (51.4 cm) high

\$8,000 - 12,000

印度東北部 比哈爾邦 帕拉時期 九/十世紀 觀音黑石碑

Provenance

Collection of Brij Mohan, Calgarey, before 1960

Private American Collection since 2008

Bonhams, New York, 14 March 2016, lot 70

Carved from black stone, Avalokiteshvara sits gracefully in *lalitasana* upon a double-lotus base, the right hand extended in *varada mudra* to bestow compassion and the left supporting a lotus stalk that rises to the shoulder. A diminutive Amitabha seated within the crown affirms his celestial lineage, while a stupa to the right signifies his guardianship of the Dharma. The devotees carved below further underscore his salvific role as the merciful guide of all beings.

The refined modeling, slender proportions, and jeweled adornments exemplify the elegance of Pala-period sculpture. Close stylistic parallels appear in steles of Avalokiteshvara in the Narada Museum, Nawada (Bautze-Picron, *The Forgotten Place*, 2015, p.388, fig. 99) and the Baroda State Museum (*ibid.*, p.398, fig. 113), and a Green Tara in the Los Angeles County Museum of Art (M.76.2.30).



757

A BRASS FIGURE OF VISHNU

ORISSA, 16TH CENTURY

12 1/2 in. (31.8 cm) high

\$6,000 - 8,000

Provenance

Dorotheum, Austria, 2 December 2015, lot 15.

Vishnu stands in *samabhanga*, an upright, balanced pose expressing stillness and cosmic order. He holds his four attributes—the *chakra*, *gada*, *padma*, and *shankha*—and wears an ornate dhoti, abundant jewelry, and a five-pointed crown. A long *vaijayanti* necklace frames his torso. This is Vishnu in his eternal, heavenly form rather than as one of his earthly avatars. The broad shoulders and narrow waist are characteristic of Orissan sculpture, where Vishnu worship has long flourished, from the ninth-century rock-cut Anantashayana at Saranga to the influential Jagannath cult at Puri. For stylistic comparison, see a Venugopala sold at Bonhams, New York, 13 March 2017, lot 3096. The present figure compares favorably to a related example in the Norton Simon Museum, Pasadena (F.1975.16.19.S).



Conditions of Sale

These Conditions of Sale (as defined below) constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale and sold by Bonhams and the sellers of such property for whom Bonhams acts as agent. By registering to bid and/or by bidding on or buying any property offered in the auction, you agree to be bound by these Conditions of Sale.

As used herein, the term "Conditions of Sale" includes (a) the terms and conditions contained in this document, (b) if online bidding is available for the subject auction, the Conditions of Website use at www.bonhams.com/WebTerms which terms and conditions are incorporated by reference herein, (c) the Lot Symbols Key, and (d) the additional information contained in the Buyer's Guide, and any other notices published for this auction, in each case as may be amended prior to or during the auction by saleroom notices published in writing or made by oral announcement. Any post-auction sale of property offered in this auction shall be made subject to these same Conditions of Sale.

The terms "Bonhams," "we," "us" and "our" refer to Bonhams & Butterfields Auctioneers Corp., a Delaware corporation. The terms "you" and "your" refer to the auction registrant, bidder or buyer of a lot, as applicable.

On occasion, Bonhams or one of its affiliated companies within the Bonhams Group may have an ownership or equivalent economic interest in an item of property, in whole or in part, which interest will be indicated by the ▲ symbol next to the lot number.

1. As used herein, the term "hammer price" means the price at which a lot is successfully knocked down to the buyer (or, for online-only sales, the price acknowledged by Bonhams' online bidding system). A PREMIUM, retained by us and payable by the buyer, shall be calculated based on the hammer price and payable in addition to it (the "buyer's premium"). The following buyer's premium rates shall apply to each lot:

- (a) For **all** auctions except those listed below in subparagraphs 1.(b)-(d):

28% OF THE FIRST \$50,000 OF THE HAMMER PRICE, PLUS 27% OF THE AMOUNT OF THE HAMMER PRICE ABOVE \$50,000 UP TO AND INCLUDING \$1,000,000, PLUS 21% OF THE AMOUNT OF THE HAMMER PRICE ABOVE \$1,000,000 UP TO AND INCLUDING \$6,000,000, PLUS 14.5% OF THE AMOUNT OF THE HAMMER PRICE ABOVE \$6,000,000.

- (b) For Wines and Spirits auctions: a flat 25% OF THE HAMMER PRICE.

- (c) For Coins and Banknotes auctions: a flat 20% OF THE HAMMER PRICE.

- (d) For Arms and Militaria auctions: a flat 17.5% OF THE HAMMER PRICE.

Additionally, a 3rd-party bidding platform fee (the "3rd-party bidding platform fee") equal to 4% OF THE HAMMER PRICE shall be payable by buyers whose successful bid is submitted via 3rd-party bidding platforms, including Invaluable, Live Auctioneers, The Saleroom and Lot-tissimo.

The term "purchase price" means the aggregate of (a) the hammer price, (b) the buyer's premium, (c) any 3rd-party bidding platform fee, and (d) unless the buyer is exempt by law from the payment thereof, any state or local sales tax (or compensating use tax) and other applicable taxes or duties. With regard to New York sales tax, please refer to the "SALES AND USE TAX" section of these Conditions of Sale.

2. In order to bid at the sale, prospective bidders must submit to Bonhams a completed bidder registration and any other requested information or references. New bidders and bidders who have not recently updated their registration information must pre-register to bid at least two (2) business days before the sale. Individuals will be required to provide government-issued proof of identity and proof of address. Entity clients will be required to provide documentation including confirmation of entity registration showing the registered name, confirmation of registered address, documentary proof of officers and beneficial owners, proof of authority to transact on behalf of the entity and government-issued proof of identity for the individual who is transacting on the entity's behalf.

We may also request a financial reference and/or deposit from bidders before approving the bidder registration. In the event a deposit is submitted, and you are not the successful bidder, your deposit will be returned to you. If you are the successful bidder, any such deposit will be credited to offset the appropriate portion of the purchase price.

We reserve the right to request further information, including regarding the source of funds, in order to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks we may require) to our satisfaction. If our bidder identification and registration procedures are not satisfied, we may, in our sole discretion, decline to register any bidder or reject any bid or cancel any sale to such bidder.

Every bidder shall be deemed to act as a principal unless prior to the commencement of the sale there is a written acceptance by Bonhams of a bidder registration form completed and signed by the principal which clearly states that the authorized bidding agent is acting on behalf of the named principal. Absent such written acceptance by Bonhams, any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

Every bidder shall be responsible for any use of its assigned paddle or bidding account, regardless of the circumstances. For all auctions and sales, should your bid be successful, you irrevocably agree to pay the full purchase price. We are not responsible for any errors that you make or that are made through your bidding account in placing a bid on a lot.

3. You represent and warrant that:

- (i) you have provided to us, or will provide upon request, true and correct copies of valid identification and proof of residence and, if applicable, financial and/or corporate documents;
- (ii) neither you, your principal (if applicable, and subject to Bonhams' prior written acceptance pursuant to paragraph 2 above), nor any individual or entity with a beneficial or ownership interest in either the purchased property or in the purchase transaction is on the Specially Designated Nationals List maintained by the Office of Foreign Assets Control of the U.S. Department of the Treasury nor subject to any other sanctions or embargo program or regulation in effect in the United States, European Union, England and Wales, or other applicable jurisdictions (such programs and regulations, collectively, "Sanctions");
- (iii) if you are acting as an agent for a principal, you have conducted appropriate due diligence into such principal, and agree that Bonhams shall be

entitled to rely upon such due diligence, you will retain adequate records evidencing such due diligence for a period of five (5) years following the consummation of the sale, and will make these records available for inspection upon Bonhams' request;

- (iv) neither the purchase transaction (including your bidding activity) nor the purchase funds are connected with nor derive from any criminal activity, and they are not designed to nor have they or shall they, violate the banking, anti-money laundering, or currency transfer laws or other regulations (including without limitation, import-export laws) of any country or jurisdiction, or further any other unlawful purpose, including without limitation collusion, anti-competitive activity, tax evasion or tax fraud; and
- (v) property purchased by you or your principal (if applicable) hereunder is not and will not be transferred to or used in a country in contravention of any Sanctions.

You acknowledge and agree that we may rely upon the accuracy and completeness of the foregoing warranties.

4. On the fall of the auctioneer's hammer (or, for online-only sales, on the close of the lot by Bonhams' online bidding system), the highest bidder accepted for the lot shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred.

Unless otherwise agreed, payment in good, cleared funds is due and payable within five (5) business days following the auction sale. Whenever the buyer pays only a part of the total purchase price for one or more lots purchased, we may apply such payments or any deposits, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have received good, cleared funds for all amounts due. Title in any purchased property will not pass until full and final payment has been received by Bonhams. Accounts must be settled in full before property is released to the buyer. In the event property is released earlier, such release will not affect the passing of title or the buyer's obligation to timely remit full payment.

We reserve the right to refuse to accept payment from a source other than the registered bidder or buyer of record. Once an invoice is issued, we cannot change the buyer's name on an invoice.

Payment for purchases must be made in the currency in which the sale is conducted. Bonhams' preferred payment method is by wire transfer. For final purchases exceeding US \$25,000, all payments must be in the form of wire transfer unless other arrangements have been approved in advance. For final purchases below US \$25,000, payment may also be made in or by the following methods:

- (i) Cash. Please note that the amount of cash that can be accepted from a given buyer is limited to US \$5,000 per auction sale (whether by single or multiple related payments). If the amount payable exceeds that sum, the balance must be paid by another method.
- (ii) Cashier's check, money order, or personal check with approved credit drawn on a U.S. bank. A processing fee will be assessed on any returned checks.
- (iii) Visa, MasterCard, American Express or Discover debit or credit card issued in the name of the buyer or record. Only one debit or credit card may be

Conditions of Sale - continued

used for payment of an account balance. This method of payment may not be available to first time buyers.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the Uniform Commercial Code (which shall mean the New York Uniform Commercial Code, except where the Uniform Commercial Code of another state governs the perfection of a security interest in collateral located in that state), and you agree that we may file financing statements without your signature. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the seller by law, we may at our election:

- (a) hold the buyer liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the seller arising out of the buyer's breach;
- (b) cancel the sale, retaining as liquidated damages all payments and deposits made by the buyer;
- (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the buyer shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages; and/or
- (d) reveal the buyer's identity and contact details to the seller.

In addition, where two or more amounts are owed in respect of different transactions by the buyer to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the buyer. If all fees, commissions, premiums, hammer prices and other sums due to us from the buyer are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

5. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale (or, for online-only sales, explicitly stated in the lot description), all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.
6. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner we, as auctioneer, may decide. In the event of any dispute between bidders, or in the event we, as auctioneer, doubt the validity of any bid, we, as auctioneer, shall have sole and final discretion either to determine the successful bidder, re-open the bidding, or to cancel the sale and re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

We further reserve the right to cancel the sale of any property if: (i) you are in breach of your representations

and warranties as set forth in paragraph 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the seller to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.

7. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the buyer or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the buyer and shall in no event include any compensatory, incidental or consequential damages.
8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The α symbol next to the lot number denotes no reserve. The reserve is the confidential minimum hammer price at which such lot will be sold and it does not exceed the low estimate value for the lot. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the seller, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid up to the reserve to protect such interest. If any opening or subsequent bid is below the reserve for a lot, the auctioneer (or, for online-only sales, on the close of the lot by Bonhams' online bidding system), may reject such opening bid and withdraw the item from sale. SELLERS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.
9. Other than as provided in the "LIMITED RIGHT OF RESCISSION" section of these Conditions of Sale with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the seller shall be responsible for any error or omission in the catalog description of any property. No employee or agent of Bonhams is authorized to make on our behalf or on that of the seller any representation or warranty, oral or written, with respect to any property.
10. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth herein, and, if applicable, as further specified in the "Buyer's Guide" portion of the catalog. Lots designated with a "W" and associated purchased lots, if not removed promptly following sale, will be transferred to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Purchased property that is permitted to remain onsite at Bonhams' facility must be removed at the buyer's expense not later than 5:00 p.m. local time five (5) business days following the date of the sale. If not so removed, a storage fee of US \$5.00 per lot per day will be payable to us by the buyer beginning at the close of the 14th day following the sale, and we may thereafter transfer such property to an offsite warehouse at the buyer's risk and expense.

Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's

entire risk, as are the identification, application for, and cost(s) of obtaining any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the seller make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of property.
12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any human error, telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection.

By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors and assigns of all bidders and buyers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.
14. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available online at <http://www.bonhams.com/legals/9945/>. If you desire access, update, or restriction to the use of your personal information, please email data.protection@bonhams.com.
15. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed by and construed and enforced in accordance with the laws of the State of New York. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the seller by the buyer of lots consigned hereunder) shall be resolved by the procedures set forth in the "MEDIATION AND ARBITRATION PROCEDURES" section of these Conditions of Sale.

Conditions of Sale - continued

SPECIAL TERMS AND CONDITIONS FOR WINES AND SPIRITS AUCTIONS

- a. Bidders and buyers must be at least 21 years of age to participate in the auction and have the legal authority to buy, receive and possess the alcoholic beverage lots offered in the sale. Each winning bidder shall present satisfactory legal documentation that he or she is at least 21 years of age. In the case of a purchaser that is a corporation, partnership or similar entity, the person receiving the purchased lots on its behalf must meet the foregoing requirements.
- b. All payments for purchased property must be made directly to Bonhams. Accounts must be settled in full before property will be released. All purchases must be removed from the off-site, third-party storage facility designated in the "COLLECTION OF PURCHASES FROM WINE AND SPIRITS AUCTIONS" section of the Buyer's Guide, where it is stored in climate-controlled conditions, within 30 days of the auction. Bonhams accepts no responsibility or liability for any damage to property that is not collected more than 14 days after the auction. Any property not so collected will incur storage charges, starting on day 15, at the then applicable rates charged by the third-party facility where sold property is stored for post-sale collection by buyers. Such third-party storage facility may charge, and the buyer agrees to pay, storage fees per lot, on a daily or a monthly basis. If any property has not been collected within 30 days from the date of sale, at the option of Bonhams the property may be transferred to and stored at a bonded warehouse the buyer's sole risk and expense, and the buyer agrees to pay all transfer and storage expenses associated therewith.
- c. Packing and handling of purchased lots are the sole responsibility of the buyer. Buyer will bear the cost and risk of any packing, pick-up, shipping, insurance and any applicable taxes thereon. Bonhams assumes no liability for assisting with any packing, shipping or insurance arrangements. Packing and handling arrangements may be available through the third party storage facility where the property is stored for post-sale collection or through other third party service providers. Buyers must arrange for such services directly with the third party provider independently at the buyer's sole risk and expense. Bonhams and the sellers will not be liable for any acts or omissions of any packers or carriers, whether or not recommended by us.
- d. Bonhams makes no representations as to the legal rights of anyone to ship or import alcoholic beverages into or within any state or jurisdiction. Purchasers are required to comply with their respective states' or jurisdictions' regulations regarding the importation, exportation and shipment of alcoholic beverages, and purchasers are solely responsible for the importation, exportation and shipment of alcoholic beverage products purchased. All alcoholic beverage property, however shipped or received, requires the recipient to be in possession of photo identification confirming that he or she is 21 years of age or older. In addition, many jurisdictions prohibit the importation, or limit the quantity, of alcoholic beverages entering such jurisdiction, and some jurisdictions require the purchaser, seller and/or shipper to obtain certain permits or licenses prior thereto. It is the purchaser's sole responsibility to determine whether any such restrictions, limitations or prohibitions are applicable prior to bidding and to obtain any required permits or licenses, and any delay in obtaining or the denial of any such permit or license shall not serve as

the basis for any cancellation or rescission of any purchase made hereunder or any delay in making full payment for the purchase when due.

- e. All Wines and Spirits lots are sold in Massachusetts and title passes to the buyer in Massachusetts. All sales are subject to applicable taxes.

SPECIAL TERMS AND CONDITIONS FOR COINS AND BANKNOTES AUCTIONS

- a. Bonhams has utilized adjectival, descriptive grading to describe the conditions of coins and banknotes in the catalog rather than the Sheldon numerical scale. Grading is subjective and open to interpretation. Prospective bidders are encouraged to make their own examination of the numismatic lots offered and not rely on any other party's opinion as to grade or other attributes, as opinions differ and grading standards change over time.
- b. Many of the numismatic lots have been graded by third party grading service(s) including but not limited to PCGS, NGC, and/or ANACS. To the extent Bonhams provides such grading information in the cataloging of a lot, it does so without any express or implied warranty or guarantee, and such information's inclusion does not mean that Bonhams or the seller agrees or disagrees with the information that such third party grading service(s) have provided. Bonhams and its sellers shall not be bound by any prior or subsequent opinion or certification (or lack thereof) by any third party grading service, and bidders on numismatic lots hereby acknowledge and agree that any such opinion or certification (or lack thereof) shall not be used as the basis for any attempted rescission of sale. THE BUYER ASSUMES ALL RISKS RELATING TO GRADING, CONDITION, RARITY AND VALUATION OF NUMISMATIC LOTS.
- c. Catalog illustrations of numismatic lots may not be to scale or reflect the depicted items' actual size.

SPECIAL TERMS AND CONDITIONS FOR ARMS AND MILITARIA AUCTIONS

- a. Certain classifications of firearms require licensures and/or are subject other regulatory restrictions. Prospective bidders are responsible for checking with their local (e.g. state) regulatory authorities regarding any applicable restrictions and/or license/permit requirements before bidding. Each lot offered in the sale will be classified as "Antique Pre-1899," "Curio/Relic," "Modern firearm," or "Modern handgun." Firearms classified as "Antique Pre-1899" do not require any licensing to purchase and can be released directly to the buyer. Firearms classified as "Modern firearm" or "Modern handgun" will only be released to persons possessing a valid Federal Firearms Dealer License. Firearms classified as "Curio/Relic" may be released to persons possessing a valid Federal Firearms Dealer License or persons possessing a valid Federal Firearms Collector of Curios and Relics License. Items that meet the age requirements but have been altered from their original configuration may NOT be delivered on a Federal Firearms Collector of Curios and Relics License. The transfer of certain types of firearms (including without limitation handguns and certain rifles) to residents may be regulated by certain state (including Massachusetts) laws. It is the prospective buyer's responsibility to determine the legality of possession or ownership of any firearms, including transference of such, in his or her state of residence prior to bidding. Additionally, some states have restrictions

on transfers to persons holding a Federal Firearms Collector of Curios and Relics License. If you determine after purchasing a firearm that it is not transferrable in your state, Bonhams will not cancel the sale and you will be responsible for payment in full

- b. Persons holding a valid Federal Firearms Dealer License may take possession of any purchase on the day of the sale upon presenting a signed copy of their Federal Firearms Dealer License provided payment to Bonhams has been made in full. If a person holding a Federal Firearms Dealer License is sending an agent to pick up purchased lot(s), that agent must be a bona fide, paid employee of the company.
- c. If you possess a valid Federal Firearms Collector of Curios & Relics License, any purchased lots that qualify as such may be transferred directly to you at time of pickup. You must provide a signed copy of your current Federal Firearms Collector of Curios & Relics License at time of pickup. A Massachusetts resident presenting a Federal Firearms Collector of Curios & Relics at time of pickup must also present a copy of their valid Massachusetts License to Carry, Firearms Identification Card, or Machine Gun License.
- d. If you are a Massachusetts resident and are the successful bidder on a firearm classified as "Curio/Relic," "Modern firearm," or "Modern handgun" and do not possess a valid Federal Firearms License, you must arrange for the transfer of the firearm from Bonhams to a dealer in Massachusetts holding a Federal Firearms Dealer License of your choice who will then conduct the necessary background check and document the transfer in accordance with Massachusetts law. Any such fees charged by a dealer are solely the responsibility of the buyer.
- e. If you live in a state other than Massachusetts, you must arrange for the shipment of firearms lots classified as "Curio/Relic," "Modern firearm," or "Modern handgun" to a dealer in your state holding a Federal Firearms Dealer License who will then transfer the firearm to you. A holder of a valid Federal Firearms Dealer License who lives in another state is permitted to pick up firearms lots designated as "Curio/Relic," "Modern firearm," or "Modern handgun." A holder of a valid Federal Firearms Collector of Curios & Relics License who lives in another state is permitted to pick up firearm lots designated as "Curio/Relic" at Bonhams' Marlborough office. Some states have restrictions on transfers to Federal Firearms Collector of Curios & Relics license holders. It is the buyer's responsibility to be familiar with all applicable laws and regulations. To purchase with a Federal Firearms Collector of Curio & Relic License, the firearm must be listed as acceptable on the ATF list for collectors of curios, accessible at: <https://www.atf.gov/file/128116/download> and <https://www.atf.gov/file/2026/download>. Buyers are responsible for checking all regulatory authorities regarding any applicable restrictions and/or license/permit requirements before shipping any lot.

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the buyer resides or does business. Buyers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the

Conditions of Sale - continued

property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the UPPERCASE TYPE heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within ten (10) days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the seller monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original buyer alleging such defect, we have paid the seller monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the seller to pay the balance of the original purchase price to the original buyer. Should the seller fail to pay such amount promptly, we may disclose the identity of the seller and assign to the original buyer our rights against the seller with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as seller's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original buyer only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the seller's warranty of title and other representations and warranties made by the seller for the buyer's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE BUYER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the UPPERCASE TYPE heading of the catalog entry for the lot. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) Chinese, Japanese and Korean paintings and calligraphy (unless, within 21 days of the sale of any such lot, the original buyer gives written notice to Bonhams alleging that the lot is a counterfeit and within ten (10) days after giving

such notice returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a counterfeit), as current scholarship in these respective fields does not permit unqualified statements as to Authorship or date of execution; (c) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the UPPERCASE TYPE heading identifying the Authorship; (d) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (e) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (f) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication. For purposes of subsections (a) and (b) above, "counterfeit" is defined as a work created with intent to deceive.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE SELLER MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE BUYER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS SELLER TO A BUYER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

MEDIATION AND ARBITRATION PROCEDURES

- (a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share the fees and expenses of mediation. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent mediation, arbitration or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.
- (b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in

or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national or international arbitration service agreed to by the parties, and shall be selected as follows: (i) If the arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on an arbitration service, the arbitration shall be conducted by Judicial Arbitration and Mediation Services, Inc. ("JAMS") or another national or international alternative dispute resolution ("ADR") provider of Bonhams' choice, and the arbitrator shall be selected in accordance with JAMS' Streamlined Arbitration Rules and Procedures or the rules of the other ADR provider selected by Bonhams. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

- (c) Unless otherwise agreed to by the parties or provided by the published rules of the arbitration service:
 - (i) The arbitration shall occur within 60 days following the selection of the arbitrator;
 - (ii) The arbitration shall be conducted in New York, New York; and
 - (iii) Discovery and the procedure for the arbitration shall be as follows:
 - A. All arbitration proceedings shall be confidential;
 - B. The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;
 - C. Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with New York law;
 - D. Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;
 - E. The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.
- To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitration.

LOT SYMBOLS KEY

The lot symbols used in the catalog have the following meanings:

❑ No Reserve

Unless indicated by the ❑ symbol next to the lot number (or bearing an explicit statement such as "No Reserve" or "Without Reserve"), which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum hammer price that the seller is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

▲ Bonhams' Ownership Interest in Property Offered at Auction

The ▲ symbol indicates that Bonhams or one of its affiliated companies within the Bonhams Group

Conditions of Sale - continued

owns the lot in whole or in part or has an economic interest equivalent to an ownership interest in the lot.

□ Bidding by Interested Parties

We will mark the lot with the □ symbol when a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot. Such interested parties may be beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party who is recognized as the successful bidder on a lot must pay the purchase price in full and is subject to these Conditions of Sale.

○ Guaranteed Property/Third Party Irrevocable Bid

The ○ symbol indicates that the seller of the lot has been guaranteed a minimum price for its property by Bonhams or by a third party, or jointly by Bonhams and a third party (called third party guarantor). Such guaranteed minimum price may apply only to the lot or on an aggregate basis to all or a portion of the seller's consigned property, which may be offered in one or more auctions. Bonhams and/or any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. The third party guarantor typically provides an irrevocable written bid on the guaranteed lot prior to the auction at a level that ensures the lot will sell. If there are competing bids at the auction, the third party guarantor may also bid a higher amount than the irrevocable bid submitted. In exchange for sharing or assuming in full this risk, Bonhams may compensate the third party guarantor by paying it a fixed and/or contingent financing fee based on the hammer price achieved. Where the third party guarantor is the successful bidder on the lot, the financing fee for providing the bid may be netted against the full purchase price owing, and in such

case Bonhams will report the purchase price net of such financing fee. Third party guarantors are required by Bonhams to disclose their financial interest to anyone whom they are advising in connection with the guaranteed lot.

Ω Import Duty

The Ω symbol indicates that the lot is subject to US Customs duty or tariff and/or related import fees payable by the buyer as part of the purchase price. Please refer to the Specialist Department managing the auction for details.

Y Restricted Materials

A lot with the Y symbol has been identified at the time of cataloguing as made of or containing certain restricted plant or animal material such as tortoiseshell, coral, whalebone, Brazilian rosewood or certain types of reptilian or other exotic skins, fur or feathers woods that may be subject to import or export restrictions or may otherwise require the granting of one or more export or import licenses or certificates, or that may be subject to similar restrictions regulating intrastate or interstate transport or trade within the United States at the state or federal level, or may be banned from export or import altogether by some countries. Please refer to paragraph 10 in the Conditions of Sale or to the Specialist Department managing the auction for details.

Ⓢ Lot Shown with a Display-Only Part

A lot with the Ⓢ symbol may be pictured or displayed with a component, such as a stand, a watchband, or snuff bottle stopper, that is shown for display purposes only and is not part of the lot being offered for sale. In certain instance, the display-only component may be made of or incorporate restricted materials and may be available for personal pick-up, free of charge (separate from the purchased lot) from the saleroom location where the lot was sold. Please refer to paragraph 10 in the Conditions of Sale or to the Specialist Department managing the auction for details.

W Oversized Lot

The W symbol indicates that the lot is oversized or otherwise such that it must be collected from our designated warehouse.

Please refer to the Offsite Sold Property Storage section of the Buyer's Guide for details.

P Premium ("Purple Paddle") Lot Subject to Restricted Bidding

Lots bearing the "P" symbol will not be available for online bidding, and bidders wishing to register to bid on such lots must do so in advance and may be required to provide a bank letter of reference or other credentials in advance of being permitted to bid on the lot. If you will not be attending the auction in person, contact the Specialist Department managing the auction or Bonhams' Client Service Office at least one business day in advance of the auction date to arrange a telephone bid or an absentee bid.

Lot symbols appear adjacent to the subject lot number in the catalog and are provided as a convenience to bidders; we do not accept any liability for errors or omissions in marking lots.

IMPORTANT NOTICE TO BIDDERS

Starting on June 28, 2025, the import into the European Union ("EU") of non-EU origin property of a certain age (and in some categories, property above a certain value) is subject to additional EU regulatory requirements. It is the Buyer's sole and exclusive responsibility to investigate whether property (including any lot) meets the requisite regulatory criteria for import into the EU and to obtain any relevant import(er) license or statement.

Please note that this process is governed by local authorities and may take time. Regardless of any delay in the obtaining of an import(er) license or statement, or denial thereof, purchased lots shall be paid for in accordance with the Conditions of Sale, and any such delay or denial shall not serve as the basis for cancellation or rescission of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding import restrictions, requirements, and costs prior to bidding.

Certain third-party agents may be available to assist the buyer in attempting to obtain the appropriate import(er) license or statement, however, there is no assurance that any necessary licenses or statements can be obtained.

Buyer’s Guide

BUYING AND BIDDING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or contact our Client Services Department at Tel: 1-800-959- 4383 (toll free, within the US) or Tel: 1-908-707-0077 (outside the US).

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each “lot.” A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold “as is” and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request and are strongly recommended for all intending bidders who cannot view the property in person.

Estimates

Bonhams’ catalogs include low and high value estimates for each lot, exclusive of the buyer’s premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates

Reserve

Unless indicated by the Ⓜ symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the seller is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House’s Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a ▲ symbol next to the lot number(s). Bonhams may also offer property for a seller that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a Ⓜ symbol next to the lot number(s).

Bidding at Auction

You must be 18 years old or over to bid. At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams’ live online bidding facility. Absentee bids can be submitted in person, online, or via email. Irrespective of previous bidding activity a valid Bonhams’ client account is required to participate in bidding activity. You will be required to provide government issued proof of identity, proof of residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and/or deposit from you

before allowing you to bid. By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale. Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, from online bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer (or, for online-only sales, Bonhams’ online bidding system) may also execute bids on behalf of the seller up to the amount of the reserve, but never above it. We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer’s premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. “Buy” bids will not be accepted; all bids must state the highest hammer price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest hammer price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/us, at offsite auction locations and at our Los Angeles, San Francisco and New York galleries.

By Telephone

We can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

In order to bid online in a sale, you must be 18 years old or over and you must register to bid via MyBonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

Online Bidding Registration for Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact the Client Services Department for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to the Client Services Department; (ii) to provide such information as we require to enable us to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks) on that third party; and (iii) that where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid (whether or not you have disclosed that fact or the identity of the principal). Where you

are the successful bidder for any lot with a hammer price equal to or in excess of US \$10,000, and if you have not provided such documents previously, you will be required to upload or provide to the Client Services Department your government issued photo ID and (if not on the ID) proof of your address before the purchased lot can be released to you. Notwithstanding the foregoing, we reserve the right to request ID documentation from any bidder or buyer and to refuse to release any purchased lot until such documentation is provided.

Online Bidding Registration for Companies or Other Legal Entities:

You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the entity. You must provide a credit card for verification either in your name or the name of the entity but payment must be made from an account in the entity’s name. If your credit card fails verification, you will not be permitted to bid and should contact the Client Services Department for assistance. We may, in addition, require a bank reference or deposit prior to letting you bid. For all successful bids, we require the entity’s certificate of formation/incorporation or equivalent documentation confirming the entity’s name and registered address, documentary proof of each beneficial owner owning 25% or more of the entity, and proof of your authority to transact before the lot can be released to you.

We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

Bid Increments

For live auctions, Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200.....	by \$10s
\$200-500.....	by \$20/50/80s
\$500-1,000.....	by \$50s
\$1,000-2,000.....	by \$100s
\$2,000-5,000.....	by \$200/500/800s
\$5,000-10,000.....	by \$500s
\$10,000-20,000.....	by \$1,000s
\$20,000-50,000.....	by \$2,000/5,000/8,000s
\$50,000-100,000.....	by \$5,000s
\$100,000-200,000.....	by \$10,000s
above \$200,000.....	at auctioneer’s discretion

For online-only auctions, Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200.....	by \$10s
\$200-500.....	by \$20/40/60/80s
\$500-1,000.....	by \$50s
\$1,000-2,000.....	by \$100s
\$2,000-5,000.....	by \$200/400/600/800s
\$5,000-10,000.....	by \$500s
\$10,000-20,000.....	by \$1,000s
\$20,000-50,000.....	by \$2,000/4,000/6,000/8,000s
\$50,000-100,000.....	by \$5,000s
\$100,000-200,000.....	by \$10,000s
above \$200,000.....	at auctioneer’s discretion

The auctioneer (or, for online-only sales, Bonhams’ online bidding system) shall have full discretion, as outlined in the Conditions of Sale to split or reject any bid at any time.

Buyer's Guide - continued

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium

A buyer's premium is added to the winning hammer price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning hammer price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment. All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within five (5) business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank.

Sales Tax

Buyers must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice if Bonhams is required to collect and remit sales tax in the subject jurisdiction based on our local nexus and applicable law, unless a valid resale number has been furnished. If you wish to use your resale license please contact the Client Services Department for our form.

Regulated Species Materials

The export of a lot from the United States or import into certain countries may be subject to export or import regulations, licensure and/or other restrictions; in particular, lots containing plant or animal materials such as tortoiseshell, coral, whalebone, Brazilian rosewood or certain types of reptilian or other exotic skins, fur or feathers, irrespective of age or value, may require the granting of one or more export or import licenses or certificates, or may be banned from import altogether by some countries. Moreover, the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country. Lots that contain such regulated species materials may also not be eligible for exportation or for re-importation into the United States. In addition, resales of lots containing certain regulated species materials may be subject to restrictions in some jurisdictions.

Lots noted in the catalog with a "Y" next to the lot number contain one or more such regulated plant or animal materials, however lots containing regulated material may lack the Y notation. It is the buyer's responsibility to investigate any such restrictions and to obtain any relevant export or import licenses. Please note that this process is governed by local authorities and may take considerable time. Regardless of any delay in the obtaining of an export/import license or certificate or denial thereof, purchased lots shall be

paid for in accordance with the Conditions of Sale, and any such delay or denial shall not serve as the basis for cancellation of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements, and costs prior to bidding.

Prospective buyers should also check with their local (e.g. state) regulatory authorities regarding any local restrictions and/or permit requirements that may apply with respect to purchases of regulated species materials. Certain third-party agents may be available to assist the buyer in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that any necessary licenses or certificates can be obtained. Please contact the relevant Specialist Department for a suggested list of shipping agents prior to placing a bid if you are uncertain as to whether a lot is subject to export/import license or certificate requirements or related restrictions.

COLLECTION OF PURCHASES

Scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property.

For your convenience, pre-allocated 30-minute collection time slots are available by appointment Monday through Friday between 9am – 4:30pm local time.

If you are sending a third party to collect, please provide details to our Client Services Department prior to your scheduled pickup or we will be unable to release your property.

To schedule collection of purchases:

- **For property from NEW YORK Sales and LOS ANGELES auctions:** please contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707- 0077 (outside the US), or via email at invoices.us@bonhams.com.
- **For property from BOSTON Sales and MARLBOROUGH auctions:** please use the online scheduler, available at <https://skinner.appointlet.com/>, or contact our Client Services Department at Tel: 1-508-970-3000 or via email at bids@bonhamsskinner.com.

For an additional fee, Bonhams may provide packing and shipping services for certain items. If you wish to receive a Bonhams' shipping quote, please indicate this at the time of registration. Carriers are not permitted to deliver to P.O. boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Handling and Storage Charges

Storage charges of US \$5 per lot, per day will begin accruing for any lots not collected within 14 calendar days of the auction.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of Door To Door at the buyer's risk and expense. Handling and storage and Full Value Protection fees will apply, as further set forth in the Offsite Sold Property Storage section (below).

Shipping & Removal

Buyers are to review the Offsite Sold Property Storage section (below) for information regarding lots that will be removed to the offsite warehouse of Door To Door shortly after the sale. These designated lots must be collected by the buyer from Bonhams (at the designated premises where the sale occurred) prior to the day and time designated in the Offsite Sold Property Storage section, or from Door To Door thereafter. If buyers of these designated lots also buy other lots, these lots may also be removed to the warehouse of Door To Door, so all lots remain together and customers can collect or ship from one location. All other items will remain at Bonhams for a period of 14 days, after which time they may be transferred to offsite storage at the buyer's risk and expense.

Offsite Sold Property Storage

All lots marked with a "W" in the catalogue are oversized and subject to additional storage and shipping as set forth below. Lots not so listed will remain at Bonhams; provided, however, THAT IF BUYERS OF W LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF DOOR TO DOOR, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams Client Services Department.

The transfer of lots to the warehouse of Door To Door is at the buyer's risk and expense. For sold lots removed to Door To Door, there will be transfer and Full Value Protection charges due immediately upon transfer and daily storage charges will begin to accrue five (5) business days after the transfer.

The per-lot charges of Door To Door Services are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS

Transfer\$75
Daily storage\$10
Full Value Protection (on Hammer + Premium + tax): 0.3%

SMALL OBJECTS

Transfer.....\$37.50
Daily storage.....\$5
Full Value Protection (on Hammer + Premium + tax): 0.3%

Please note, Door To Door does not accept liability for damage or loss due to negligence or otherwise, exceeding the stated value of such goods, or at its option the cost of repairing or replacing the damaged or missing goods.

A. NEW YORK Sales (and New York Online Sales).

Unless you are otherwise notified:

- W lots (and additional purchases) from sales occurring on *Tuesdays* and *Wednesdays* will be transferred to offsite storage at Door To Door on the proximate *Thursdays*. You may collect W lots from Bonhams by 5pm Eastern Time on *Wednesdays*. Purchases will be available for collection on *Fridays* of the same week from Door To Door.
- W lots (and additional purchases) from sales occurring on *Thursdays*, *Fridays* and *Mondays* will be transferred to offsite storage at Door To Door on the proximate *Tuesdays*. You may collect

Buyer's Guide - continued

W lots from Bonhams by 5pm Eastern Time on Mondays. Purchases will be available for collection on *Wednesdays* from Door To Door.

Collections appointments must be booked 24 hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

Address:
Door To Door Services
50 Tannery Rd.
Somerville, NJ 08876

B. LOS ANGELES Sales (and Los Angeles Online Sales)

- You will be notified in advance of the sale of the date and time of the removal of W lots (and additional purchases) to the Door To Door warehouse. Please be advised that removal may occur the day following the day of the sale.

Collections appointments must be booked 24 hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

Address:
Door to Door Services
6280 Peachtree St.
Commerce, CA, 90040

For more information regarding storage, shipping, or collection from Door To Door please contact Door To Door directly at auctions@dtusa.com.

Payment

Payments for purchased lots must be made directly to Bonhams. Door To Door will not release property unless the buyer has paid Bonhams in full. All charges for handling and storage due to Door To Door must be paid by the time of collection from their warehouse. Payment may be made by cash, check, or credit card. Please contact Door to Door in advance to ascertain the amount due.

Lots will only be released from the Door To Door warehouse upon production of a "Release Order" obtained from the Cashier's Office at Bonhams.

The removal/storage and/or shipment by Door To Door of any lots will be subject to their standard Conditions of Business, which can be found at <https://www.dtdusa.com/terms-and-conditions> and are available upon request from the Bonhams Client Services Department or from Door To Door directly.

COLLECTION OF PURCHASES FROM WINES AND SPIRITS AUCTIONS

All alcoholic beverage property, however collected, shipped or received, requires the recipient to be in possession of photo identification confirming that he or she is at least 21 years of age.

Subject to the terms set forth in this section and in the Conditions of Sale, we will make your purchase(s) available for collection in a manner that is commercially reasonable and facilitates the safe handling of the property. The inherent nature of fine wine and spirits requires that due care be taken in storage and handling. We request your partnership in making sure no harm arises during storage or collection. Bottles that are old

or unusually shaped need to be collected in person. We shall have professional discretion when the circumstance arises.

Collection

Full payment must be received and processed by Bonhams following the close of the auction, prior to release of any purchases.

All purchases must be paid for and removed from Gordon's premises within 30 days of the auction at which they were purchased. Any property not collected within 14 days of the auction in which it was purchased will be subject to storage charges at the then applicable rates charged by Gordon's starting on day 15 following the auction. The buyer agrees to pay such storage charges which may be calculated and invoiced per lot on a daily or monthly basis. Any applicable payments to Gordon's or other designated third party shipper must be paid for in full prior to the release of property.

All purchases must be collected from climate-controlled, off-site storage at the location designated below (unless otherwise noticed to you in writing after the auction). Collection is available only by prior appointment at:

Gordon's Fine Wines
Baker's Best
150 Gould Street
Needham, MA 02494

Please schedule your collection with Gordon's Fine Wines ("Gordon's") directly using the automated scheduler (included with your payment confirmation email which you will receive from Bonhams) at least three (3) business days in advance of your desired collection appointment day. For questions please contact wine@bonhams.com or staff@gordons.com. Contact staff@gordons.com for additional storage or delivery services.

Full payment of all applicable charges must be received prior to release of any purchases. Purchased property will only be released to those over 21 years of age. Valid government issued proof of age will be required. For any third-party collections (i.e. collection by the buyer's authorized agent), an Authorized Release Form must be signed by the buyer of record and submitted to Gordon's prior to collection.

Local Delivery

As an ancillary, third-party service, subject to availability, buyers may independently engage Gordon's directly for the packing and delivery of purchases inside Route 495 for a fee. Deliveries are generally available Monday through Friday during normal business hours. All costs associated with delivery must be paid to Gordon's directly. Buyers must arrange for such services directly with Gordon's (or any other the third party service provider of buyer's choice). Such services shall be independent of Bonhams, and shall be solely at the buyer's risk and expense. Bonhams will not be liable for any acts or omissions of any packers or carriers, whether or not recommended by us. Such packers or carriers may carry their own insurance and any claim for lost or damaged property should be addressed directly to them. Purchases will only be delivered to, and must be signed for by an individual who is no less than 21 years of age, and presents satisfactory age identification.

Shipping

Buyers are required to comply with their respective states' or jurisdictions' regulations regarding the importation, exportation and shipment of alcoholic beverages. Buyers are solely responsible for the

importation, exportation and shipment of alcoholic beverage products purchased. Many jurisdictions prohibit or limit the importation of alcoholic beverages, and some jurisdictions require the buyer, seller and/or shipper to obtain certain permits or licenses prior thereto. It is the buyer's sole responsibility to determine whether any such restrictions, limitations or prohibitions are applicable prior to bidding and to obtain any required permits or licenses.

It is the buyer's sole responsibility to collect purchased property or to make independent arrangements for collection and delivery service, and to ensure that such service provider is duly licensed or permitted to transport wine and/or spirits, as the case may be, to the relevant destination. Such third party services shall be independent of Bonhams, and shall be solely at the buyer's risk and expense. Bonhams and the sellers will not be liable for any acts or omissions of any packers or carriers, whether or not recommended by us. Such packers or carriers may carry their own insurance and any claim for lost or damaged property should be addressed directly to them.

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders; If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful

I will collect the purchases myself

Please contact me with a shipping quote (if applicable)

I will arrange a third party to collect my purchase(s)

☐

☐

☐

Please email the completed Registration Form and requested information to:

Bonhams Client Services Department
111 W 57th Street
New York, New York 10019
Tel +1 (212) 644 9001
[bids.us@bonhams.com](mailto: bids.us@bonhams.com)

Bonhams

Sale title: Indian, Himalayan & Southeast Asian Art	Sale date: March 24, 2026
Sale no. 31656	Sale venue: New York
General Bid Increments: \$10 - 200by 10s \$200 - 500by 20 / 50 / 80s \$500 - 1,000by 50s \$1,000 - 2,000by 100s \$2,000 - 5,000by 200 / 500 / 800s \$5,000 - 10,000by 500s \$10,000 - 20,000by 1,000s \$20,000 - 50,000by 2,000 / 5,000 / 8,000s \$50,000 - 100,000by 5,000s \$100,000 - 200,000by 10,000s above \$200,000at the auctioneer's discretion The auctioneer has discretion to split any bid at any time.	
Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.	
E-mail (in capitals) _____	
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private client ☐	I am registering to bid as a trade client ☐
Resale: please enter your resale license number here _____ We may contact you for additional information.	

Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature:

Date:

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams only if we are unable to contact you by telephone or should the connection be lost during bidding.

NY/MAIN/02.26



登記及競投表格

邦瀚斯
(出席者 / 書面競投 / 網上 / 電話競投)

號牌 (僅供本公司填寫)

本拍賣會將根據邦瀚斯的「業務規定」進行，在拍賣會的競投及購買將由「業務規定」規管。閣下閱讀「業務規定」時應一併閱讀有關本拍賣會的「拍賣會資料」，該「拍賣會資料」載有閣下於做出購買時須支付的費用，以及有關在拍賣會競投及購買的其它條款。閣下若對「業務規定」有任何疑問，應在簽署本表格前提出。「業務規定」亦包含由競投人及買家做出的若干承諾及限制邦瀚斯對競投人及買家的責任。以個人或商務支票付款，可能待銀行把款項過戶後，閣下才能取得拍賣品。支票必須為美國銀行開出的美金支票。

書面競投須知
請最遲於拍賣會前24小時提供閣下欲競投的拍賣品詳情。競投將被調整至最接近的競投增幅。請參閱圖錄中「競投者須知」內有關邦瀚斯代表閣下執行電話、網上或書面競投的進一步資料。邦瀚斯將代表閣下盡力執行該等競投，但本公司並不會對任何錯誤或未能執行競投承擔責任。

競投者須知
客戶需要提供身份證明文件，如護照、駕駛執照、身份證的副本證明，以及住址證明如水電費賬單、銀行或信用卡結算單等。公司客戶亦需提供公司章程/公司註冊文件的副本，以及授權個別人士代表進行競投的公函件。如閣下未能提供上述文件，可能導致本公司未能處理閣下的競投。如閣下競投高價的拍賣品，本公司可能要求閣下提供銀行信用證明。

網上競投者須知
如閣下忘記 www.bonhams.com 之賬戶名稱或密碼，請向客戶服務部聯絡。

如成功競投拍賣品
本人將自行提取貨品
請向本人提供運輸報價(如適用)
本人將安排第三方提取貨品

☐
☐
☐

請電郵或傳真此表格致：
邦瀚斯客戶服務部
紐約市西57街111號，郵編10019
電話 +1 (212) 644 9001
傳真 +1 (212) 644 9009
拍賣結果
電話 +1 (800) 223 2854 轉 3400

Bonhams

拍賣會標題: Indian, Himalayan & Southeast Asian Art	拍賣會日期: March 24, 2026
拍賣會編號: 31656	拍賣會場地: New York
常規競投價遞增幅度(美金): \$10 - 200 按 10s \$200 - 500 按 20 / 50 / 80s \$500 - 1,000 按 50s \$1,000 - 2,000 按100s \$2,000 - 5,000 按200 / 500 / 800s \$5,000 - 10,000 按500s \$10,000 - 20,000 按 1,000s \$20,000 - 50,000 按 2,000 / 5,000 / 8,000s \$50,000 - 100,000 按 5,000s \$100,000 - 200,000 按 10,000s \$200,000 以上……由拍賣官酌情決定 拍賣官可隨時酌情決定把任何競投價拆細。	
客戶編號	稱銜
名	姓
公司名稱 (如適用的話將作為發票收票人)	
地址	
城市	縣 / 郡
郵編	國家
流動電話	日間電話
夜間電話	傳真
競投電話號碼：在號碼旁以①或②表示打電話之優先次序	
電郵（大楷）_____	
通過提供電郵，閣下授權本公司發送宣傳資訊及有關本公司及合作機構之新聞消息。本公司並不出售或交易電郵號碼。	
本人登記為私人客戶 ☐	本人登記為交易客戶 ☐
轉售：請填寫閣下之營業執照證號碼_____ 本公司可能會聯絡閣下取得相關資料	

請注意所有電話對話將被錄音

參加美國拍賣會之客戶必須完整填寫並簽署英文版本表格。

電話或書面競投	拍賣品編號	拍賣品說明 (在資料不一致的情況下，以拍賣品編號而非拍賣品說明為準。如閣下以網上方式競技，則無須填寫此欄。)	最高美金競投價 (不包括買家費用) 只適合電話應急競投者*

閣下授權本公司為閣下競投至以上標示之書面競投價。

*應急競投價：表示如在競投其間我們未能透過電話與閣下聯絡或電話中斷，則只有邦瀚斯可獲閣下授權以應急競投價為最高競投價(不包括買家費用及稅項)代閣下進行競投。

通過簽署此表格，表示閣下同意，已閱讀並理解我們的「業務規定」，並願意受其約束。這影響閣下的法律權利。	
簽字：	日期：

Bonhams

AUCTIONEERS SINCE 1793

Images of Devotion

Hong Kong | May 2026



Download Bonhams app
for iOS & Android

INQUIRIES

+1 (917) 206 1688
mark.rasmussen@bonhams.com
[Bonhams.com/himalayan](https://bonhams.com/himalayan)

A COPPER ALLOY FIGURE OF MAITREYA TIBET, 14TH CENTURY

35 cm (13 3/4 in.) high

HKD 2,500,000 - 3,500,000







Bonhams
111 W 57th Street
New York, NY 10019

+1 212 644 9001
bonhams.com

AUCTIONEERS SINCE 1793